A. PANCHENKO

THEORY AND PRACTICE OF CHESS ENDINGS

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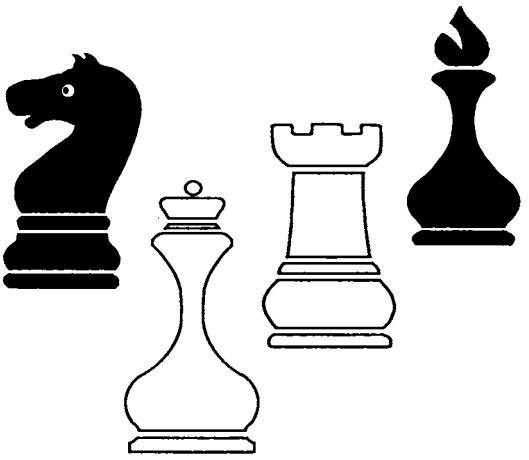

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The author of the book is the grand master and honoured Russian coach who headed the All-Russian chess school. At his lessons Alexander Panchenko, following the advice of world champions H.R.Capablanka and V.V. Smislov, placed the highest emphasis on endgame (without neglecting the other stages of a chess game, for sure). The result surpassed all expectations: dozens of grand masters and masters graduated from the school - Sergey Rublevsky, Alice Galliamova, Ruslan Scherbakov, Maxim Sorokin, Michael Ulibin, Svetlana Prudnikova, Tatiana Shumjakina and many others.

The well-known lectures of Panchenko's school have underlain the basis of this fascinating book on the endgame that will help to increase playing skills and to achieve higher practical results both for amateurs and professionals. Moreover, it is an indispensable assistant for coaches-teachers. Besides theoretical material, the book contains numerous examples from the practice of the classical and modern chess players and the tasks for the independent solving and playing.

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FROM THE AUTHOR

Recently the interest to endgame has considerably increased. Many chess players who did not pay any special attention to it before, have started to study guides on endings strenuously. Now games are not adjourned, and all decisions should be made at the board. Besides the popularity of active chess grows where the knowledge of typical positions and game methods in the endgame is especially important.

To learn playing endgame well, it is necessary:

- To know as many typical ways, positions and methods of their playing as possible. With the skill growth the quantity of exact positions which should be firmly remembered should increase.

- To learn to understand the final stage of a game, to find the correct plans in it. For this purpose it is necessary to study endgame classics and to solve chess problems constantly, first of all those that are as close to a practical game as possible, as well as to analyze own endings carefully.

The second volume consists of 7 chapters devoted to rook and queen endings and rook/queen against minor-pieces. The chapters are divided into themes, each of them has examples for independent solving. All answers can be found at the end of the book. The author hopes that this book will help readers to learn more about the endings, to enjoy them and to learn playing them well.

SIGNS AND SYMBOLS

?	an erroneous move
??	a very poor move
!	a strong move
!!	a very strong move
!?	a remarkable move

+– (–+)	White (Black) has a decisive advantage
± (∓)	White (Black) has a considerable advantage
=	equality
⩲ (⩱)	White (Black) is slightly better
△ (▲)	White (Black) to move

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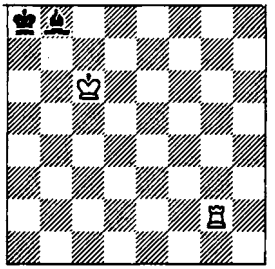
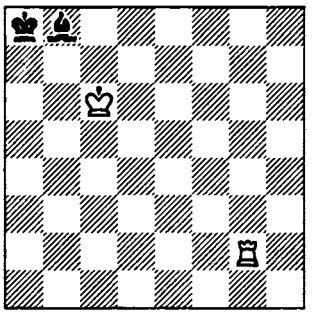


8. EXTRA EXCHANGE

8.1 ROOK AGAINST BISHOP

8.11 Rook against bishop without pawns

The normal result in such endings is a draw, a win being possible only in exceptional cases.

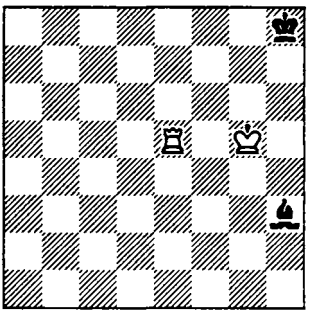


319 △ =

319. Theoretical ending. **1. ♔b6 ♗a7 2. ♔a6 ♗b8 3. ♖a2 ♗a7 4. ♖g2 ♗b8 5. ♖g4** [5. ♖g8 - stalemate.] **5... ♗d6**, and Black maintains the balance, keeping his bishop on the b8-h2 diagonal.

320. In this position Black loses, because his bishop is unable to reach the vital a2-g8 diagonal. **1. ♖e8 ♔g7 2. ♖e7 ♔f8 3. ♔f6 ♔g8 4. ♔g6 ♔f8 5. ♖e5! ♗d7** Zugzwang. Now, if 5... ♗g2 (or 5... ♗g4), then 6. ♔f6 ♗f3 7. ♖e3! ♗g2 8. ♖e2 ♗f3 9. ♖f2!, and the bishop is lost. **6. ♔f6 ♔g8 7. ♖g5! ♔f8** [7... ♔h8 8. ♔f7+–] **8. ♖a5! ♗c6 9. ♖a6 ♗g2 10. ♖a2 ♗e4 11.**

Molien
1897



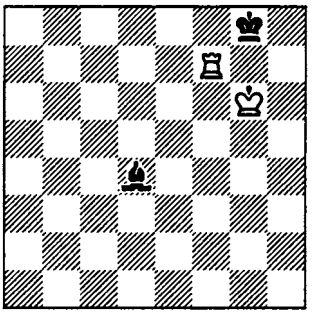
320 △ +–

♖e2 ♗f3 12. ♖f2!, and White wins.

321. Theoretical ending. **1... ♗g1!** The best defense. If 1... ♗c5 2. ♖c7 ♗f8, then 3. ♖c8+– **2. ♖f1 ♗h2! 3. ♖f2 ♗g3 4. ♖g2! ♗e5** Or 4... ♗d6 5. ♖d2 ♗e7 6. ♖c2 followed by 7. ♖c8+–; on 4... ♗h4, 5. ♔h5+– decides. **5. ♖e2 ♗d6 6. ♖e8 ♗f8 7. ♖d8**, and White is mating.

322. White wins only if he succeeds in not allowing the black king out of the corner. Here this is possible. **1. ♔f5!** Threatening 2. ♔g6. **1... ♔g8 2. ♖a4!** The only

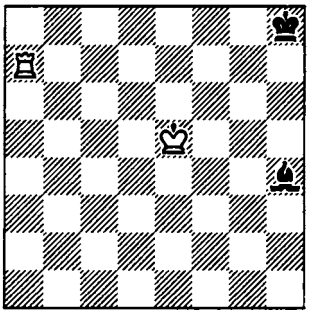
Horvits, Kling
1851



321 ▲ +–

winning move. **2... ♗e1** Other moves lose immediately. **3. ♔g6 ♔f8 4. ♖f4!**, and White wins. On

Platov V.
1925

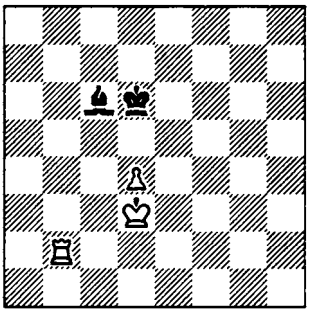


322 △ +–

4... ♔e8 or **4... ♔g8** there follows **5. ♖e4**+–

8.12 Rook and pawn against bishop

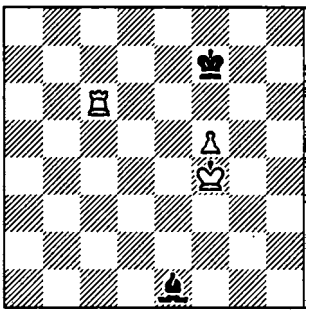
The stronger side wins in the overwhelming majority of cases, though sometimes he has to overcome significant difficulties. One should note that the win is easier if the pawn has not advanced far yet.



323 △ +–

323. White's task is to occupy with his king one of the squares next to the pawn, c4 or e4; here it is comparatively easy. **1. ♖b8! ♗g2 2. ♖g8 ♗f3** [2... ♗f1 3. ♔e4] **3. ♖f8 ♗b7** If 3... ♗g2, then 4. ♖f6 ♔d5 5. ♖f5 ♔e6 6. ♖g5 ♗d5 7. ♖g6, winning. **4. ♖f6 ♔d5 5. ♖b6! ♗c6** [5... ♗c8 6. ♖b5+–] **6. ♖b8 ♔d6 7. ♖d8 ♔e7 8. ♖h8 ♔d6 9. ♖h7 ♔d5 10. ♖h5 ♔d6 11. ♔c4**, and White wins. The win is also achieved when a pawn is on the 3rd rank.

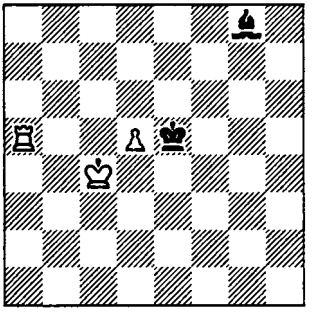
Guretzky - Kornints
1860



324 △ +–

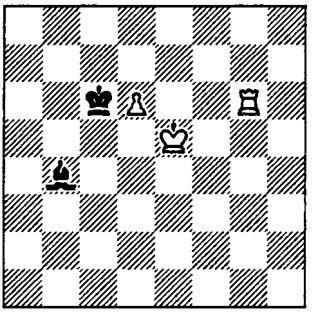
324. In this position a win is achieved by exceptionally subtle play. **1. ♖c7!** It is important to have in reserve a possibility of check on c6. **1... ♔f6 2. ♖c2 ♗h4** Other continuations also lose: 2... ♔f7 3. ♔g5; 2... ♗b4 3. ♖c6 ♔f7 4. ♔e5+–; White wins even after the most stubborn 2... ♗a5 3. ♖c6 ♔f7 4. f6 (4. ♔e5) 4... ♔g6 5. ♔e5 ♗d8 6. ♖a6, and the rest is clear. **3. ♖c6 ♔f7 4. ♖c1 ♔f6** [4... ♗f2 5. ♖c2 ♗h4 6. ♖h2 ♗e7 7. ♖h7 ♔f6 8. ♖h6 ♔f7 9. ♔e5; or 4... ♗e7 5. ♖c7 ♔f6 6. ♖c6 ♔f7 7. ♔e5+–] **5. ♖g1 ♗f2 6. ♖g6 ♔f7 7. ♖g2 ♗e1** [or 7... ♗b6 8. ♖d2 ♗a5 9. ♖d7 ♔f6 10. ♖d6 ♔f7 11. ♔g5+–] **8. ♔g5 ♗a5** On 8... ♗c3 there follows 9. ♖c2 ♗f6 10. ♔f4 ♗d8 11. ♖c3 ♗h4 12. ♖h3 ♗d8 13. ♔e5, winning. **9. ♖c2 ♗d8 10. ♔f4 ♗h4 11. ♖h2 ♗d8 12. ♖h7 ♔f6 13. ♖a7 ♗c7! 14. ♔g4! ♗d8 15. ♖a6 ♔f7 16. ♔h5 ♔g7 17. ♖d6 ♗e7** [17... ♗a5 18. f6 ♔f7 19. ♔g5+–] **18. ♖d7 ♔f7 19. ♖e7 ♔e7 20. ♔g6**, and White wins.

Now let us examine several theoretical positions in which the stronger side is unable to win.



325 △ or ▲ =

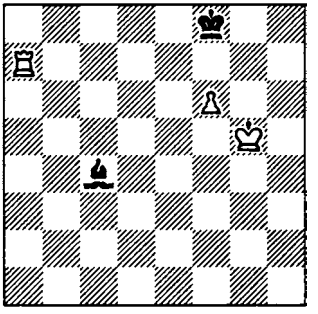
325. Back draws by moving with his bishop on f7 and g8.



326 △ or ▲ =

326. White is powerless to improve his position. If the bishop were at b8, Black would draw by moving with his king on c6 and c5.

Del Rio
1750



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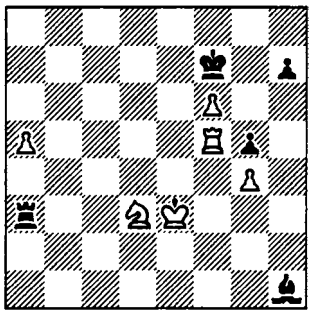
327. Black maintains the balance by keeping his bishop on the a2-g8 diagonal. **1. ♖c7 ♗a2 2. ♖b7 ♗c4!** Black must always be able to meet **3. ♔g6** by check. If 3. f7, then 3... ♔g7!= **3... ♗d3**, with a draw.

Knowledge of this position allowed Black to save himself from the dangerous situation in the following game.

Szabo - Botvinnik
Budapest, 1952



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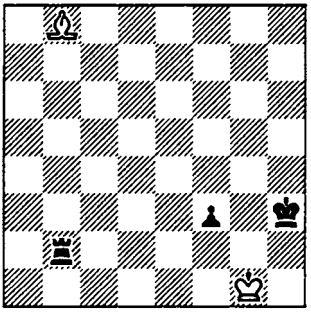
328. 1... ♗b7! Botvinnik wrote about this move: "One of the most beautiful combinations in my career". **2. ♔d2 ♗c8! 3. ♘e5 ♔f8 4. ♖g5 ♖a5!** By sacrificing an exchange Black obtains a theoretically drawn position. **5. ♘d7** [or 5. ♘g6] **5... ♗d7 6. ♖a5 ♗g4 7. ♔e3 ♗e6 8. ♔f4 ♗c4 9. ♖a7 h5 10. ♔g5 h4 11. ♔h4 ♗b3=** A theoretical draw. Still, some moves were played. **12. ♔g5 ♗c4 13. ♖c7 ♗a2 14. ♖c1 ♗d5 15. ♔f5 ♔f7 16. ♔e5 ♗b3 17. ♖c7 ♔f8 18. ♖b7 ♗c4 19. ♖b4 ♗a2 20. ♔f5 ♗d5 21. ♔g6 ♗f7 22. ♔g5 ♗d5 23. ♖h4 ♗b3 24. ♖h8 ♔f7 25. ♖h7 ♔f8 26. f7** The last chance. **26... ♔e7! 27. ♔g6 ♗c4 28. ♖g7 ♗b3 29. f8♕ ♔f8 30. ♔f6 ♔e8 31. ♖e7 ♔d8** Draw.

329. White draws by precise play. **1. ♗d6 ♖d2 2. ♗f4 ♖g2 3. ♔f1 f2,** and the only saving move is **4. ♔e2!** If 4. ♗c7, then 4... ♖g7 5. ♗b6 (5... ♖f7−+ was threatened) 5... ♔g3 6. ♗f2 ♔f3, and Black wins. **4... ♔g4 5. ♗d6=** (or ♗c7=)

In the following position a draw is achieved in a study-like way.

Benko
1967



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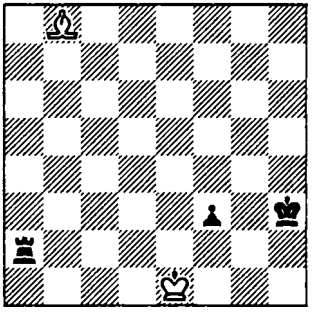
Benko
1967



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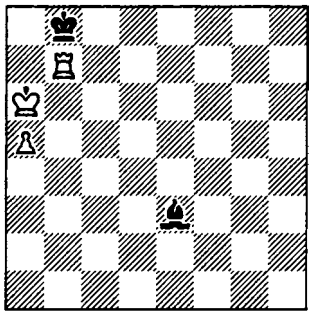
330. 1. ♔f1 f2! There is nothing better. **2. ♗c7!** Only this move saves the game. White loses after both 2. ♗e5 ♖a5 3. ♗d6 ♖f5 followed by ♔g4-f3; and 2. ♗d6 ♖a6 3. ♗c5 ♔g3! 4. ♗f2 ♔f3. **2... ♖b2 3. ♗d6! ♖c2 4. ♗e5 ♖d2 5. ♗f4 ♖e2! 6. ♗b8!** The only move. Bad is 6. ♗c7 due to 6... ♖a2!; or 6. ♗d6 ♖b2! 7. ♗g3 ♔g4!, and Black wins. **6... ♖e8** 6... ♖a2 7. ♗c7! ♖c2 8. ♗e5! - another example of corresponding squares. Draw. **7. ♗g3!** Other moves lose, but now - draw.



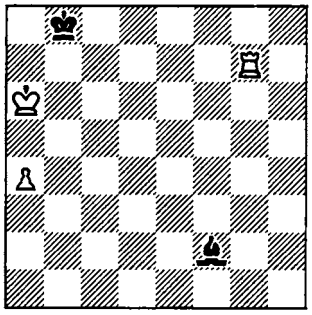
331 ▲ +–

331. Theoretical ending.Positions with a rook's pawn are the most difficult, and this example is not an exception **1...♔c8!** White is unable to win. All other moves lose, for example 1... ♔a8? 2. ♖e7 ♗f4 3. ♖e8 ♗b8 4. ♔b5 ♔b7 5. ♖e7 ♔a8 6. ♔b6! (White advances his pawn to a7, which secures a win) 6... ♗g3 7. ♖a7 (a typical maneuver) 7... ♔b8 8. ♖f7! ♔a8 9. a6 ♗h2 10. a7, and White wins. **2. ♖b3 ♗d4 3. ♖b4 ♗e3 4. ♖e4 ♗f2** Black must al-ways keep his bishop on the g1-a7 diagonal. **5. ♖e8 ♔c7 6. ♖e2 ♗d4 7. ♖c2 ♔b8**, and White has achieved nothing.

Only with his pawn on the 4th rank is White always sure of winning.

332. 1. ♖b7 ♔c8! [1... ♔a8 2. a5+–] **2. ♖b3!** But not 2. a5? - White must reserve the a5-square for his king. **2... ♔c7** [2... ♗d4 3. ♔b5+–] **3. ♖c3!** This move, which was pointed out by Barcza, is simpler than the author's solution: 3. ♔a5 ♔c6 (or 3... ♗e1 4. ♔b5 ♔b7 5. ♖f3!; 3... ♗g1 4. ♖b5! followed by 5. ♔b4+–) 4. ♖b5 ♗e1 5. ♔a6 ♔c7 6. ♖b7 ♔c6 7. ♖b1 ♗d2 8. ♖b2 followed by 9. ♖c2+– **3... ♔b8 4. ♖f3 ♗g1** The best defense. 4... ♗d4 5. ♖b3 ♔c7 6. ♔b5+–; or 4... ♗h4 5. ♖f8 ♔c7 6. ♔a7+– **5. ♖b3 ♔c7** [5... ♔a8 6. a5+–] **6. ♖b7! ♔c8** [6... ♔c6 7. ♖b1+–] **7. ♖b5 ♗e3 8. ♔a5 ♗d2 9. ♔b6 ♔b8 10. ♖e5! ♔c8 11. a5**, and White wins.

Guretzky-Kornints
1863



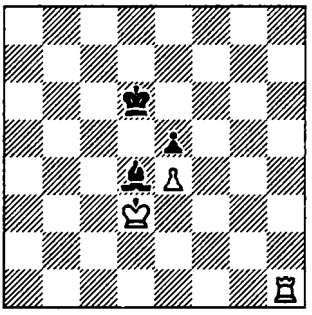
332 △ +–

8.13 Rook and pawn against bishop and pawn

In endings with such alignment of forces the result depends mainly on how the pawns are positioned. The most unfavorable for the defender are positions in which the pawns blockade each other.

333. A win is achieved by a typical plan in such positions: the stronger side drives the opponent's king as far away as possible from the pawn, and then, by giving up his rook for bishop and pawn, obtains a won pawn ending. **1... ♔e6** After 1... ♔c5 White penetrates with his king from the other side: 2. ♖h8 ♔c6 3. ♖d8! ♗c5 4.

Fine
1941

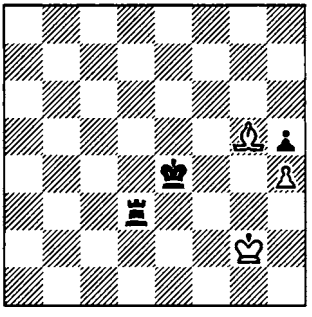


333 ▲ +–

♔e2 ♗d4 5. ♔f3, and the rest is clear. **2. ♔c4 ♔d6 3. ♖h6 ♔d7 4. ♔d5 ♔e7 5. ♖h7 ♔f6** [or 5... ♔e8 6. ♔e6 ♔f8 7. ♖h8 ♔g7 8. ♖b8! ♗c3 9. ♔e7 ♗d4 10. ♖b1 ♗c5 11. ♔e6 ♗d4 12. ♖f1 followed by 13. ♖f5+–] **6. ♔d6 ♗c3 7. ♖b7! ♗d4 8. ♖b3 ♔f7 9. ♔d7 ♔f6 10. ♖f3 ♔g6 11. ♖f5** followed by **12. ♔e6** and **13. ♖e5**, and White wins.

One can say that all endings of this type are won. It is more difficult to win with rook's pawns.

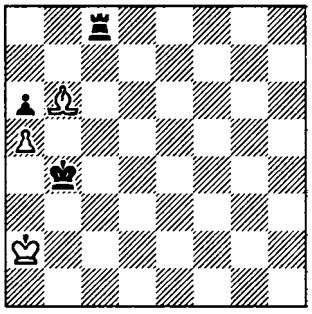
Salwe - Rubinstein
Prague, 1909



334 ▲ –+

334. Here Rubinstein played **1... ♔f5?**, which could have led to a draw. Instead, Black could have won by 1... ♖f3!, keeping the white king in the corner: 2. ♗h6 ♖f7 Black's task is to push back the enemy king to the h-file. 3. ♗g5 ♔d3 4. ♔g3 ♔e2 5. ♔g2 ♖f2 6. ♔g3 ♖f3 7. ♔g2 ♖a3! (the rook is transferred to g4) 8. ♗e7 ♖a4 9. ♗d8 ♖g4 10. ♔h3 ♔f3 11. ♗c7 ♖g1 12. ♗h2 (12. ♔h2 does not help in view of 12... ♖f1 13. ♗d8 ♔g4 14. ♔g2 ♖f5 15. ♗g5 ♖f8 16. ♗e7 ♖e8 17. ♗g5 ♖e2 18. ♔f1 ♔f3, winning) 12... ♖f1 13. ♗c7 ♖h1 14. ♗h2 ♔e4! 15. ♔g2 ♖d1! 16. ♗g1 (other moves lead to the same finish) 16... ♔f4 17. ♗c5 ♔g4 18. ♗e7 ♖e1! 19. ♗g5 ♖e2 20. ♔g1 ♔g3 21. ♔f1 ♖e8 zugzwang. White loses the h4-pawn, and the game is over. **2. ♔f2! ♔g4 3. ♔e2 ♖f3 4. ♗h6 ♔g3 5. ♗g5 ♖f8 6. ♔e3 ♖e8 7. ♔d3 ♔f3 8. ♔d4 ♖e6 9. ♔d3! ♖d6 10. ♔c3 ♔e2 11. ♔c4!** This saving variation was pointed out by Maizelis. To win, Black must drive the white king beyond the c-file, but he is unable to do this: White takes the diagonal opposition.

Bellon - Tatai
Rome, 1977

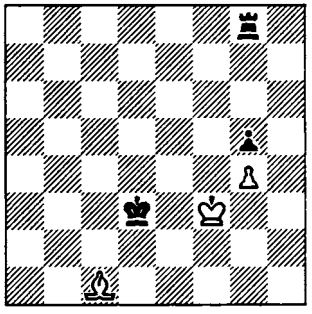


335 ▲ –+

335. The game continued: **1... ♖c2 2. ♔b1 ♔b3 3. ♗a7** The only move; otherwise the bishop is lost. **3... ♖h2?** This move misses an easy win which could have been achieved by 3... ♖c6 4. ♗b6 (4. ♗b8 ♖c5−+) 4... ♖d6! 5. ♔c1 ♖d5!−+ **4. ♔c1 ♔c3 5. ♔d1** Weak is 5. ♔b1 due to 5... ♖b2 6. ♔a1 (6. ♔c1 ♖a2−+) 6... ♔b3 followed by ♖h2−+ **5... ♖d2 6. ♔e1 ♔d3 7. ♗b6 ♖h2 8. ♗d8** Also possible is 8. ♔f1. **8... ♖h1 9. ♔f2 ♖h8 10. ♗b6 ♖e8 11. ♔f1** [11. ♔f3 ♖f8 12. ♔g4 ♔e4 13. ♔g3!=]**11... ♔d2 12. ♗c5?** A decisive mistake. White could have drawn by keeping his king on g4 and g5: 12. ♔g2! ♖f8 13. ♔g3!, and Black would be unable to cut off the white king beyond the g-file. **12... ♖e5! 13. ♗b4** Now 13. ♗b6 loses in view of 13... ♖f5 14. ♔g2 ♔c3 15. ♔g3 ♔b4, and White's king does not reach c1 in time. **13... ♔d3 14. ♔f2 ♖b5! 15. ♗e1 ♖f5 16. ♔g3 ♔e2 17. ♔g4** [or 17. ♗b4 ♖b5 18. ♗c3 ♖b3−+] **17... ♖c5!**, and White resigned, since he loses either the bishop after 18. ♗b4 ♖c4; or the pawn after 18. ♗g3 ♖a5.

The defender has many more drawing chances when his pawn is placed on a square of the opposite color to that of the bishop.

Rubinstein - Tartakower
Vienna, 1922

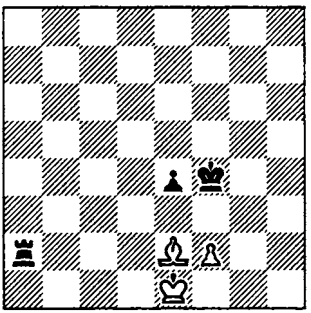


336 ▲

336. In this well-known game Rubinstein achieved a draw by sacrificing the bishop on g5 at the proper moment. But there was also another way to the draw: to transfer the bishop to the b8-h2 diagonal, after which an exchange sacrifice on g3 or h2 would lead to a drawn pawn ending.

337. 1. ♔f1 ♖a1 2. ♔g2 ♖b1 3. ♗h5! The only saving move. White loses after both 3. ♗f1 ♖b2 4. ♔g1 e3 5. fe ♔g3! 6. e4 ♖b1 7. e5 ♖e1−+; and 3. ♗c4 ♖b2 4. ♔g1 ♔f3−+ **3... ♖e1 4. ♗e8 ♖e2 5. ♔f1 ♖d2 6. ♗h5**, with a draw.

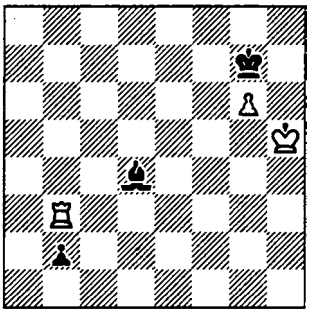
Averbakh
1981



337 △ =

When both sides have passed pawns, the bishop can successfully oppose the rook. Being a long-range piece, the bishop supports its own pawn, simultaneously impeding an enemy pawn's advance.

Lukin - Panchenko
Cheliabinsk, 1975



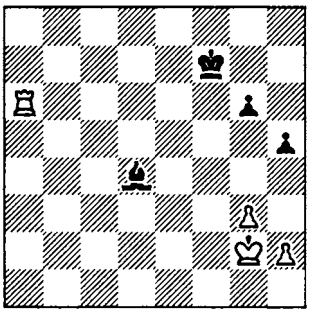
338 △ =

338. 1. ♖b7 ♔g8 2. g7 The only opportunity to play for a win. Now, if there were no b2-pawn, White would have won easily: **2... ♔h7 3. ♖f7!** followed by **4. g8♕+–. 2... ♗g7** [2... ♔h7=] **3. ♔g6 ♗e5 4. ♖b5 ♔f8** Draw.

8.14 Endings with several pawns

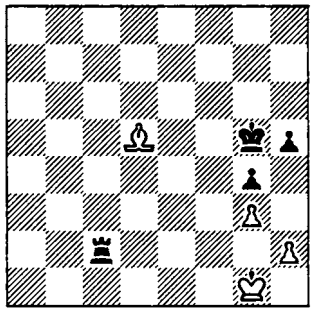
In such endings the drawing chances are slight - after all the exchange is a serious advantage. Still, some exceptional positions are known where the defender is able to draw. There are also numerous positions where the win is possible only after significant difficulties have been overcome.

Rytov - Zhuravliov
URS, 1973



339 △ =

339. This is a theoretical draw, although exact play is demanded. **1. ♔f3 ♗b2 2. ♔e4 ♗c3 3. ♔d5 ♗b2 4. ♔d6 ♔f6** Black draws simpler, if he holds his fortress: 4... ♗f6 5. ♖a7 ♔g8! 6. ♔e6 ♗c3 7. h4 ♗d4 8. ♖c7 ♗b2 9. ♔d5 (or 9. g4 hg 10. ♖c4 ♔g7 11. ♖g4 ♔h6 12. ♔f7 ♔h5 with a draw) 9... ♗f6.

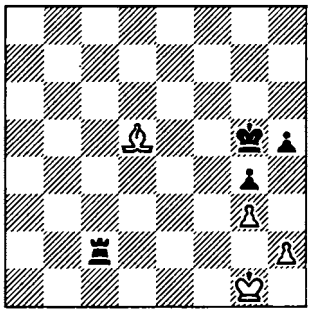


340 △ =

5. ♔d7 ♔f5 6. ♖a4 ♗c1? A decisive error. The draw could have been achieved by 6... ♔f6 7. ♖f4 ♔g7= **7. ♔e7!+– ♗d2** [7... ♗b2 8. ♖f4+–] **8. h3 ♗e1 9. ♖f4 ♔g5 10. ♖f3 ♔h6 11. ♔f6 ♗a5 12. ♔f7 ♗d8 13. ♖d3 ♗c7 14. ♖c3** Black resigned.

340. Theoretical ending. In order to save the game, White must place his bishop on the f1-a6 diagonal.

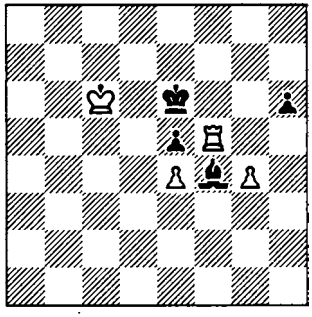
After h5-h4 he captures the black pawn and keeps on moving with his bishop along this diagonal, and ♔h3 would be met by ♗f1. Therefore, **1. ♗b7!** 1. ♗e4 is also possible. **1... h4 2. gh!** Black threatened h3, winning easily. **2... ♔h4** Senseless is 2... ♔f4 3. ♗d5= **3. ♗a6 ♔h3 4. ♗f1 ♔h4 5. ♗b5 g3 6. hg ♔g3 7. ♔f1**, with a draw.



341 ▲ −+

341. Black to play wins easily, because after **1... h4 2. gh ♔h4** White is deprived of 3. ♗c4, and so he is unable to transfer his bishop to the f1-a6 diagonal. **3. ♗e4 ♖d2 4. ♗g2 ♖b2 5. ♔f1** [or 5. ♗f1 g3] **5... ♖a2 6. ♔g1 g3**, and Black wins.

Cifuentes - Quinteros
Rio de Janeiro, 1987

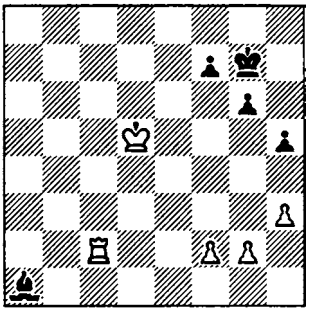


342 △ +−

342. White wins, but it is important to restrict Black's counterplay. **1. ♔c5!** A preventative move. A draw results from the following interesting line: 1. ♖f8 ♔e7 2. ♖a8? (2. ♖f5) 2... ♔f6! 3. ♔d6 ♔g5! 4. ♖g8 ♔h4 5. ♔e6 ♔g3 6. ♔f5 ♔f3 7. ♖g6 ♔e3! (but not 7... ♔g3 8. g5!+−) 8. ♖e6 ♔f3!, and his active king secures Black equal chances. **1... ♗e3 2. ♔c4 ♗f4 3. ♔d3 ♔e7 4. ♔e2 ♔e6 5. ♖f8!** Only now, when the g4-pawn is in safety, White transfers his rook to the 6th rank. **5... ♗g5 6. ♖a8 ♔d6** [or 6... ♗f6 7. ♔d3 ♔f7 8. ♔c4 ♔g6 9. ♔d5 ♔g5 10. ♔e6+−] **7. ♔d3 ♔e6 8. ♔c4 ♗f6 9. ♖a6 ♔f7 10. ♔d5 ♔g6 11. ♔e6 ♔g5 12. ♖a8** Black resigned.

The following ending is typical.

Lputian - Sideif-Sade
Fruuze, 1979



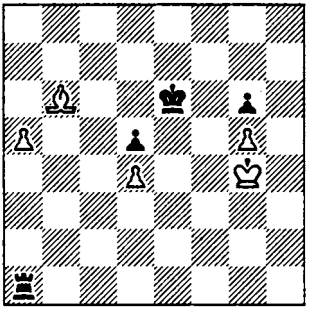
343 △ +−

343. White's plan consists of three main steps: 1) to force an advance of the f7-pawn; 2) to bring the king to e6; 3) to start a pawn storm. **1. ♔d6 ♗d4 2. ♔e7 ♗e5 3. ♖c4 ♗b2 4. ♔e8 f5** This is forced, because 5. ♖c7 was threatened. **5. ♔e7 ♗a1 6. ♔e6 ♗b2 7. ♖c7 ♔g8** [7... ♔h6? 8. ♔f7+−] **8. ♖d7**

♗c3 9. f3 ♗b2 10. g3 ♗c3 11. ♖d3 ♗a1 12. ♖d1 ♗c3 13. ♖g1! Preparation to the pawn storm. **13... ♗d4 14. ♖g2 ♔g7 15. g4 fg** [15... hg 16. hg! (a draw results from 16. fg fg 17. ♖g4 (or 17. hg ♗c3=) 17... ♗c3=)] **16. hg! ♔h6 17. gh!** Bad is the preliminary 17. ♔f7? h4! 18. ♖d2 ♗e3 19. ♖d6 (19. ♖d3 ♗c1) 19... ♔g5 20. ♖g6 ♔f4. **17... gh** Black is mated after 17... ♔h5 18. ♔f7 g5 19. ♖h2 mate **18. ♔f5 h4 19. ♖d2 ♗c3 20. ♖c2 ♗e1 21. ♖c6 ♔g7 22. ♔g5 ♗g3 23. f4 h3 24. ♖g6 ♔f7 25. ♖h6 h2 26. ♔g4** Black resigned.

He defended in the best way, but White played this difficult ending extremely well.

Lombardy - Fillipovic
Poljanica Zdroj, 1974



344 ▲ −+

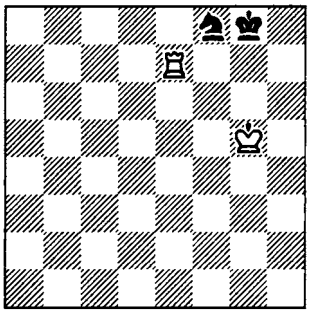
344. In this position a win is more difficult than in the previous example because the strong a5-pawn restricts Black's activity. In order to win, he must penetrate with his king to f5. This is impossible right off, so the king uses a long by-pass route,e6-d7-c6-b5-c4-d3-e4-f5. At the same time Black must parry both opponent's threats: to invade the e5-square with the king and to advance the a5-pawn. This is possible only with the black rook at e6. The game continued: **1... ♔d7! 2. ♔f4 ♖f1! 3. ♔g4** [3. ♔e5? ♖f5 mate] **3... ♔c6 4. ♔g3 ♔b5 5. ♔g4 ♖e1 6. ♔f4 ♖e6!** Now the black king is free. **7. ♔f3 ♔b4 8. ♔f4 ♔c3 9. ♗c5 ♔c4 10. ♗b6 ♔d3 11. ♗c5** On 11. ♔f3 there follows 11... ♔d2! 12. ♔f2 ♖e2! 13. ♔f3 (or 13. ♔f1 ♔e3 14. a6 ♖f2! 15. ♔g1 ♖a2 16. a7 ♔f3 17. ♗c5 ♔g4, and the rest is clear) 13... ♖e3 14. ♔f2 (after 14. ♔f4 ♔e2! followed by 15... ♔f2 Black creates a mating net around the enemy king) 14... ♖a3 15. ♗d8 ♔d3 16. ♗b6 ♔e4 17. ♔e2 ♖a2 18. ♔d1 ♔f5 19. ♔c1 ♔g5 20. ♔b1 ♖e2! 21. a6 ♖e6, and Black wins. **11... ♔e2 12. ♔g3** [12. ♗b6? ♔f2−+] **12... ♔e3 13. ♗b6 ♔e4 14. ♔g4 ♖d6!** The strongest. After 14... ♔e3 15. ♔g3! Black has to retreat with his king. **15. ♗a7** or 15. ♗c5 ♖c6! 16. ♗b6 ♖c1 17. a6 ♖g1 18. ♔h3 ♔f3 19. ♔h2 ♖g2! 20. ♔h1 ♖g5 21. a7 ♔f2! 22. ♗c7 ♖h5 23. ♗h2 ♖h8 24. a8♕ ♖a8, and there is no stalemate. **15... ♖a6! 16. ♗b6 ♖a8 17. ♔g3** [17. ♔h4 ♔f3!] **17... ♔f5** The aim is achieved, and now only accuracy is required. **18. ♔h4 ♔f4 19. ♔h3 ♔g5 20. ♔g3 ♔f5 21. ♔f3 g5 22. ♔g3 ♖c8! 23. ♗c5** No better is 23. a6 ♖c3 24. ♔f2 ♔f4! 25. ♔e2 ♖e3! 26. ♔d2 (26. ♔f2 ♖a3 27. a7 ♖a2) 26... ♔f3! 27. a7 ♖a3 28. ♔c2 g4 29. ♔b2 ♖a6 30. ♔c3 g3−+ **23... ♖c6! 24. ♔f3! ♖e6 25. ♗b6 ♖h6 26. ♔g3 ♖c6! 27. ♗c5 g4 28. ♔f2 ♔f4 29. ♔g2 ♖e6** White resigned.

8.2 ROOK AGAINST KNIGHT

8.21 Rook against knight or knight with pawns

If there are no pawns on the board, the advantage of rook over knight is usually insufficient for a win. But if the knight is either far away from the king, or on the edge of the board, it may be lost.

Horvits, Kling
1851

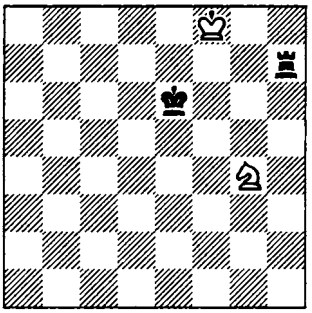


345 △ =

345. Theoretical ending. Although both black pieces are on the back rank, White is unable to win. **1. ♔f6 ♘h7!** Wrong is 1... ♔h8? 2. ♔f7 ♘h7 3. ♖e8+– **2. ♔g6 ♘f8 3. ♔h6 ♔h8 4. ♖f7 ♔g8 5. ♖g7 ♔h8 6. ♖g1** There is nothing better. **6... ♘d7!** The only move. Black loses after both 6... ♘h7 7. ♔g6! ♔g8 8. ♖g2 ♘f8 9. ♔f6 ♔h8 10. ♔f7+–; and 6... ♘e6 7. ♔g6! ♘f8 8. ♔f7 ♘h7 9. ♖g8 mate. **7. ♔g6 ♔g8 8. ♖d1 ♘f8 9. ♔f6 ♘h7 10. ♔g6 ♘f8**, with a draw.

346. White's last move was a blunder. Instead of 1. ♘h6-g4? a simple draw could have obtained by 1. ♘h6-g8. Now the white pieces are separated, and the knight is lost. **1... ♖h4** [1... ♖h3!–+] **2. ♘e3** [2. ♘f2 ♖f4] **2... ♖e4 3. ♘d1** Other moves lose

Neiman - Steinitz
Baden Baden, 1870

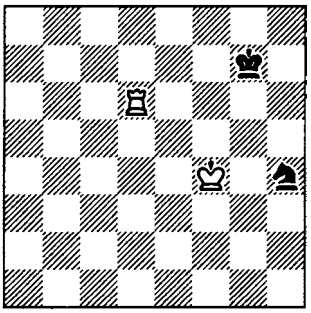


346 ▲ –+

also: 3. ♘c2 ♔d5 4. ♘a3 ♔c5 5. ♘b1 ♔b4 6. ♘d2 ♖e2 7. ♘b1 ♖b2; or 3. ♘g2 ♔f6, and the knight perishes. **3... ♖f4 4. ♔g7 ♖f3! 5. ♔g6** No better is 5. ♘b2 ♔d5 6. ♔g6 ♔d4 7. ♔g5 ♖f1! 8. ♔g4 ♖b1 9. ♘a4 ♖b4, and the knight is trapped. **5... ♔e5 6. ♔g5 ♔d4 7. ♔g4 ♖f1 8. ♘b2 ♖b1 9. ♘a4 ♖b4** White resigned.

347. In this example the knight is also lost in the end. **1. ♔g5 ♘f3** [1... ♘g2 2. ♖e6] **2. ♔g4 ♘e5 3. ♔f5 ♘c4** Bad is 3... ♘f7 due to 4. ♖d7 ♔g8 5. ♔f6. **4. ♖d4** Chasing the knight. **4... ♘a5** [or 4... ♘e3 5. ♔f4 ♘c2 6. ♖c4 ♘a3 7. ♖c5 ♔f6 8. ♔e4 ♔e6 9. ♔d3 ♔d6 10. ♖a5+–] **5. ♔e6 ♘b3** [5... ♘c6 6. ♖c4 ♘a5 (or 6... ♘d8 7. ♔e7 ♘f7 8. ♖g4+–) 7. ♖c7 ♔g6 8. ♔d5] **6.♖g4 ♔h6 7. ♔d5 ♘d2 8. ♖f4**

Amelung
1900

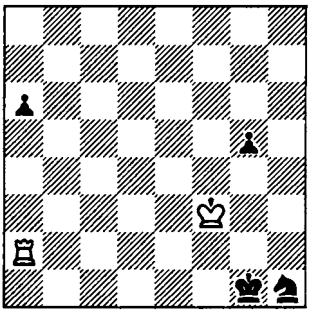


347 △ +–

♔g5 9. ♖f2 ♘b3 10. ♖b2 ♘c1 11. ♔c4, and White wins.

348. 1. ♖b2? White lets the win slip out of his hands. He could have won by exploiting an awkward position of the h1-knight: 1. ♖a4! a5 (or 1... ♔h2 2. ♖g4! ♔h3 3. ♖g5 ♔h2 4. ♖g8, winning) 2. ♖c4! (but not 2. ♖d4? ♘f2!=) 2... ♔h2 (no better is 2... g4 3. ♖g4 ♔f1 4. ♖a4 ♔g1 5. ♖a5 ♔h2 6. ♖g5+–) 3. ♖g4 a4 4. ♖g2 ♔h3 5. ♖g5 ♔h2 (5... ♔h4 6. ♖g8) 6. ♖g8 a3 7. ♖a8 a2 8. ♖a2 ♔h3 9. ♖a8 ♔h2 10. ♖g8, trapping the knight. **1... g4! 2. ♔g4 ♘f2 3. ♔g3 ♘e4 4. ♔f3 ♘g5 5. ♔e3 ♔f1 6. ♖f2 ♔g1 7. ♖f5 ♘e6 8. ♖f6 ♘c7 9. ♔d4 ♔g2!** The king is in a hurry to come to the rescue of the knight. **10. ♖c6 ♘b5 11. ♔c4 ♔f3 12. ♖a6 ♘c7 13. ♖c6 ♘e8 14. ♔d5 ♘g7 15. ♔e5 ♘h5 16. ♖g6 ♘g3** The knight has come back to the king, and a draw is inevitable.

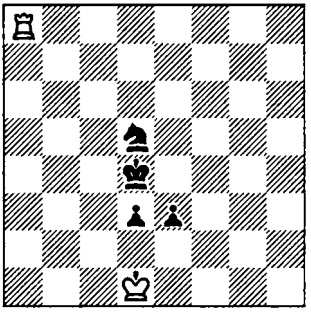
Sahovic - Petronic
Novi Sad, 1993



348 △ +–

A rook can successfully defend against a knight and two connected pawns, even if they have reached the 3rd rank.

Laza
1843



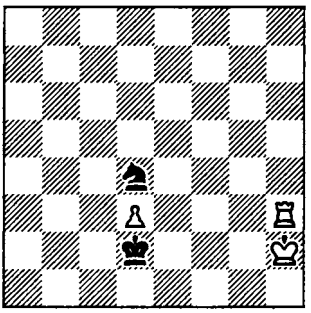
349 △ =

349. Theoretical ending **1. ♖d8!** The knight should be pinned; otherwise White loses: 1. ♖a4 ♔c5 2. ♖a5 ♔c4 3. ♖a4 ♔b3 4. ♖d4 ♘c3 5. ♔e1 ♔c2, and Black wins. **1... ♔e4 2. ♖e8 ♔f3 3. ♖f8 ♘f4 4. ♖f7**, or 4. ♔e1, and Black is unable to improve his position.

8.3 Rook and pawn against knight or knight with pawns

There is a number of theoretical positions where a knight and a pawn, or even a knight alone, are able to draw against a rook and a pawn.

Fine
1941



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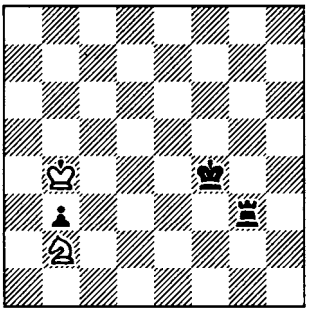
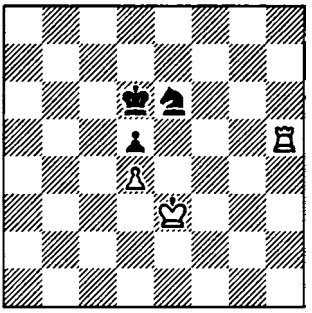
350. In response to **1. ♔g2**, Black plays **1... ♔e2,** and **2. ♖g3**, intending to bring the king to e4, is met by **2... ♘f5! 3. ♖h3 ♘d4** White is unable to improve his position.

Lasker Ed. - Lasker Em.
New York, 1924



351 ▲ =

351. Black's rook is tied to the defense of the b3-pawn, while the king is unable to help. **1... ♔e4 2. ♘a4 ♔d4 3. ♘b2 ♖f3 4. ♘a4 ♖e3 5. ♘b2 ♔e4** The last winning attempt proves in vain. **6. ♘a4 ♔f3 7. ♔a3! ♔e4** [or 7... ♔e2 8. ♔b2 ♔d2 9. ♘c5] **8. ♔b4 ♔d4 9. ♘b2 ♖h3 10. ♘a4 ♔d3 11. ♔b3 ♔d4** Draw.



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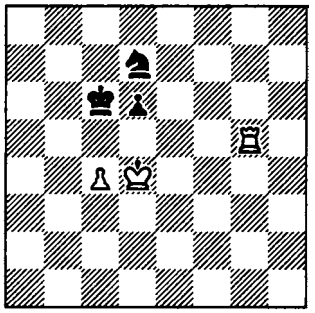
352. Theoretical ending. In endings of this type it is important whether the defender's knight can draw a bead on the opponent's pawn. To push back the black pieces White must use both the king and the rook, however this is impossible: one of the white pieces has to defend the d4-pawn.

If the diagrammed position is moved one rank up the board, and the pawns are on d5 and d6, White wins, transposing into a won pawn ending.

353. Theoretical ending. White is unable to undertake anything, for example: **1. ♖a5 ♘c5 2. ♖a3** A pawn ending after 2. ♖c5 is drawn. **2... ♘e6 3. ♔c3 ♘c5 4.**

Averbakh



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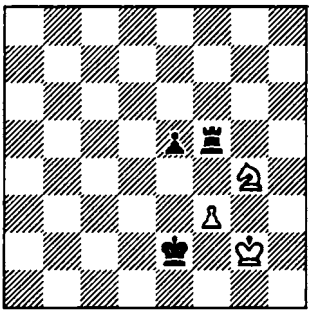
♔b4 ♔b6 5. ♖a8 ♘d3 6. ♔c3 ♘c5 7. ♔d4 ♔c6 Draw.

354. Black wins easily thanks to his active king. **1... ♖g5 2. ♔g3 ♖h5! 3. f4** This is forced. In response to 3. ♔g2, 3... ♖f5 decides **3... e4 4. ♘f6 e3! 5. ♘h5 ♔d2 6. f5 e2 7. f6 e1♕**, and soon White resigned.

Oganian - Lagunow
URS, 1986



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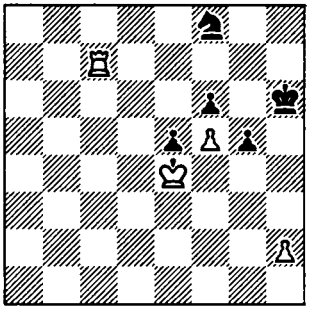
8.4 Endings with a large number of pawns

With more pawns on the board the winning chances are significantly increased, since it is difficult for the defender to exchange all the pawns.

Rubinstein - Schlechter
Petersburg, 1909



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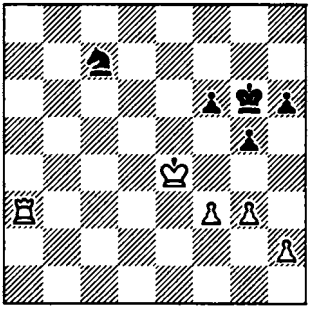
355. Despite limited material Black loses due to the poor position of his knight, which is exploited with the help of zugzwang. **1. ♔f3! ♘h7** [1... ♔h5 2. ♖f7+−] **2. ♔g4 e4** or 2... ♘f8 3. ♖f7 ♘h7 4. h3!, and Black does not have any move.

Dobosz - Hassenruk
Dortmund, 1976



356 ▲ +−

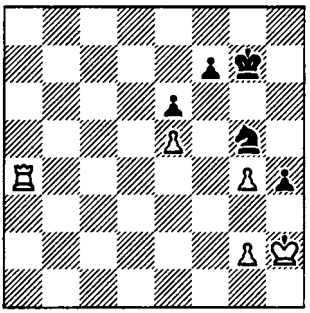
3. ♖e7 e3 4. ♖e3 ♔g7 5. ♖e7 Black resigned.

356. White wins easily, exploiting the trasposition into a pawn ending at a favorable moment. **1... ♘b5** or 1... ♘e6 2. f4 ♘g7 3. ♖a7, threatening 4. ♖g7. **2. ♖d3 ♘c7 3. f4**

♘e8 4. ♖d7! ♘g7 5. ♖g7! ♔g7 6. f5 g4 7. ♔d5 Black resigned.

In some cases the defender manages to set up a fortress.

Kamsky - Salov
Buenos Aires, 1994



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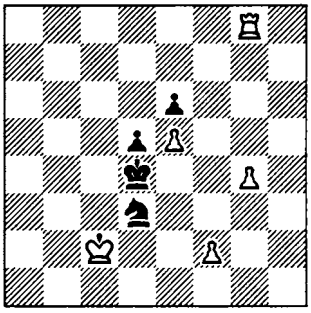
357. Salov began to strive for this position long before; his hopes to obtain a draw were based on the weakness of the white e5-pawn. **1... ♘h7!** At g5 the knight was too passive - the best square for it is g6. **2. ♔h3 ♘f8 3. ♖e4** White can not afford to give up the e5-pawn. **3... ♘g6 4. g5 ♔g8 5. ♔g4 ♔h7 6. ♔f3 ♔g8 7. ♔e3 ♔f8 8. ♔d4 ♔e7 9. ♔c5 ♔d7 10. ♔b6 ♔e7 11. ♔c6 ♔f8 12. ♔d6 ♔g7 13. ♖e2.** White has penetrated with his king as far as he could; now it is time to activate the rook. **13... ♔f8 14. ♖f2 ♔g8 15. ♖f6 ♔g7** Accuracy is demanded: 15... ♔f8 loses to 16. ♖g6+– **16. ♖f1 ♔f8 17. ♖f2 ♔g8 18. ♖a2 ♔g7 19. ♖a4 ♔f8 20. ♖e4 ♔e8 21. ♔c6 ♔e7 22. ♔c7 ♔f8 23. ♔d7 ♔g7 24. ♔e8 ♔g8 25. ♖e1 ♔g7 26. ♖e2 ♔g8 27. ♖f2** White's last chance. **27... ♘e5 28. ♖f4 ♔g7 29. ♖h4 ♔g6 30. ♖e4 ♘d3 31. ♔e7 ♔g5** The simplest. **32. ♖e3 ♘f4 33. ♖g3 ♔f5 34. ♔f7 e5 35. ♖g8 ♘g2! 36. ♖g2 e4**, and a draw was agreed.

The following example demonstrates another drawing device.

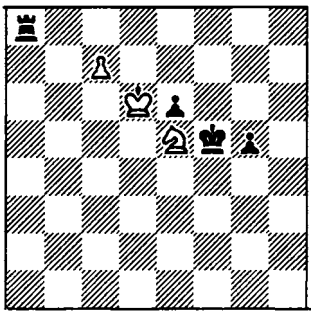
Rubzova - Dubinsky
Petersburg, 1995



358 ▲ =

358. Attacking the opponent's g-pawn with his knight, Black ties the white rook to the defense of this pawn. **1... ♘f2! 2. g5** [2. ♖g5 ♔e4=] **2... ♘h3! 3. g6 ♘f4! 4. ♔d2** [4. g7 ♘h5!=] **4... ♔e5 5. ♔e3 d4 6. ♔f3 d3 7. ♔e3 ♘d5 8. ♔d3 ♔f6 9. ♔e4 ♘c3 10. ♔d4 ♘d5 11. ♖f8 ♔g6** with a quick draw.

8. Positions to solve.



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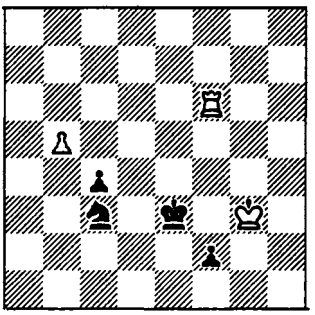

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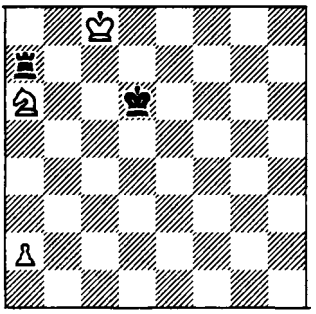

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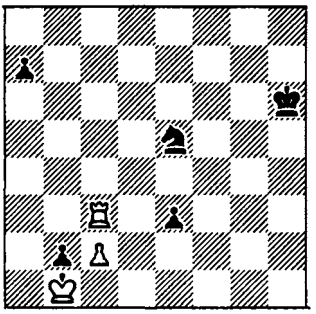

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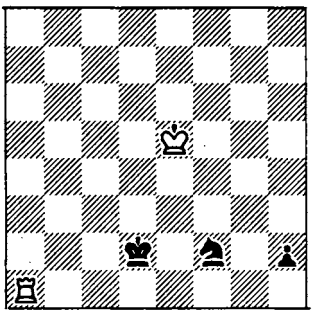

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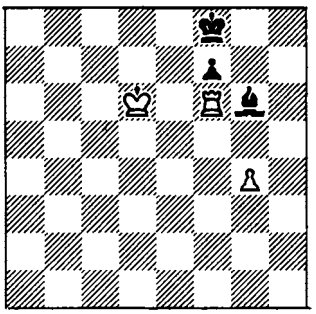

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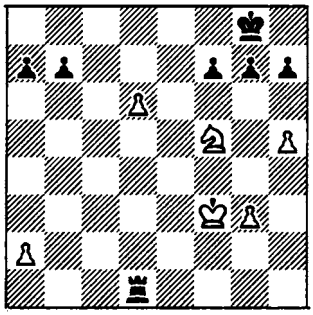

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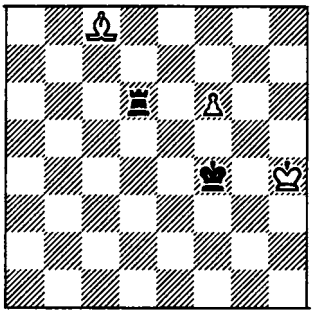

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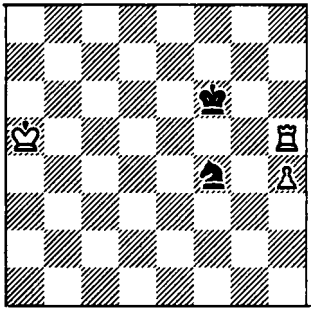

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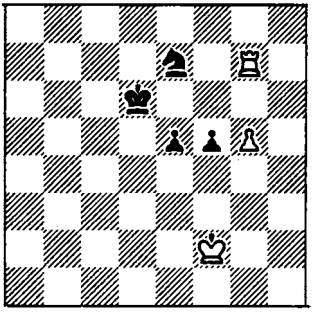

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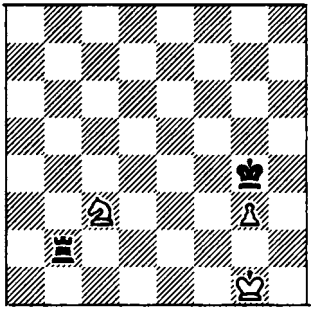

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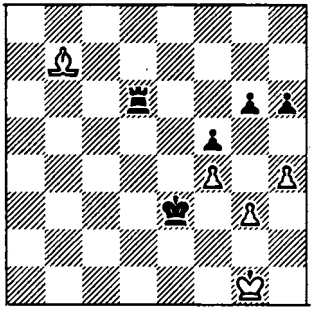

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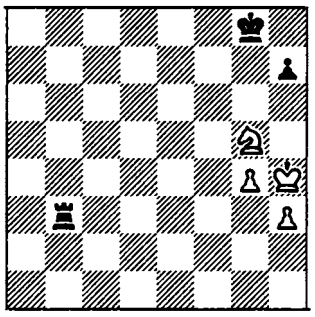

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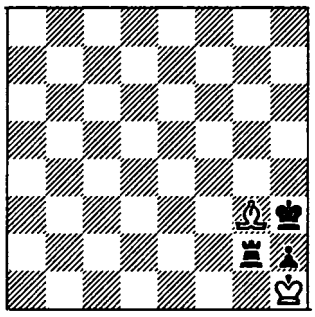

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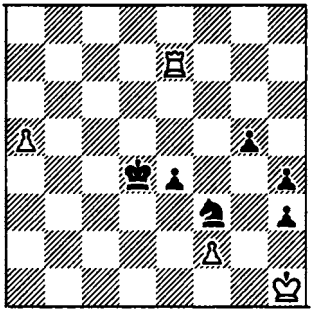

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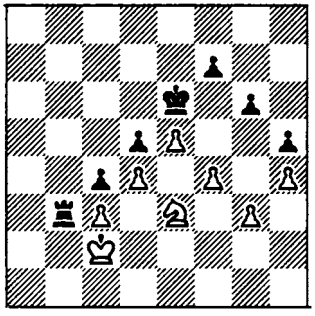

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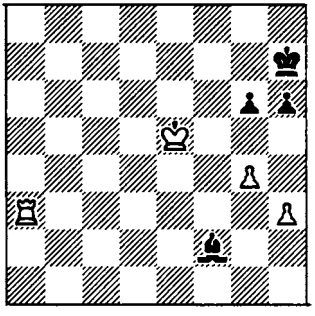

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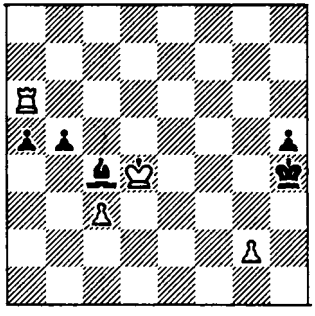

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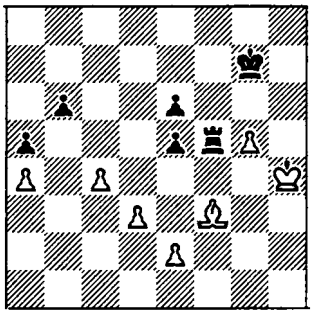

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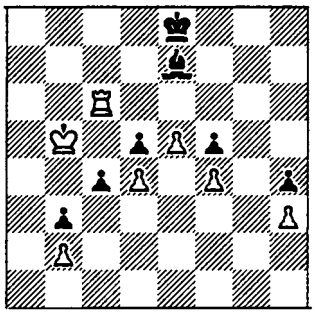

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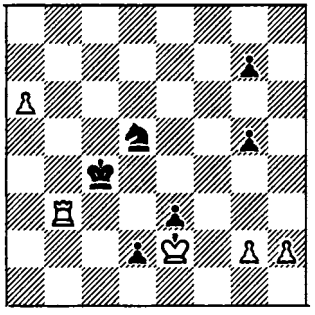

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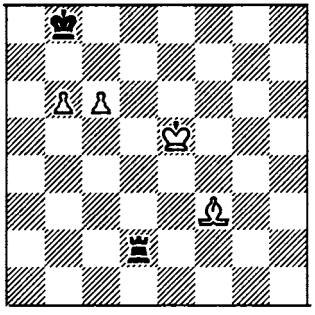

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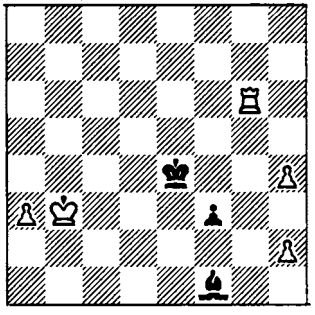

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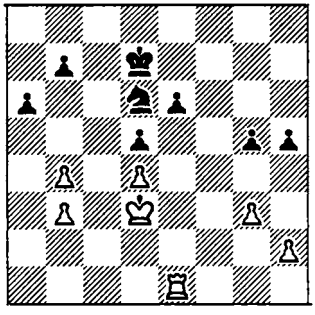

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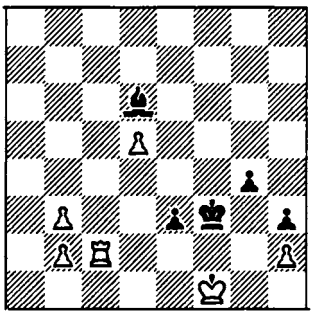

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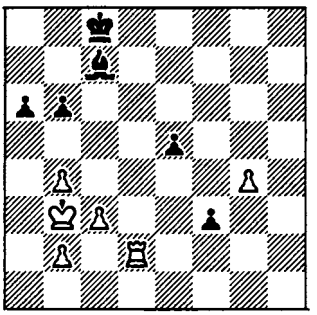

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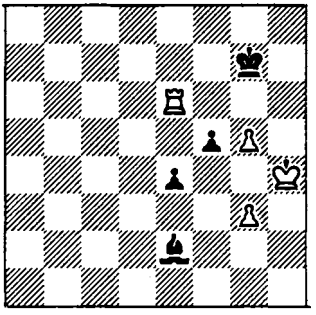

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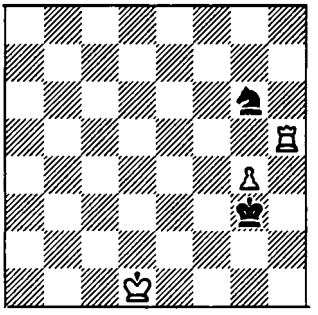

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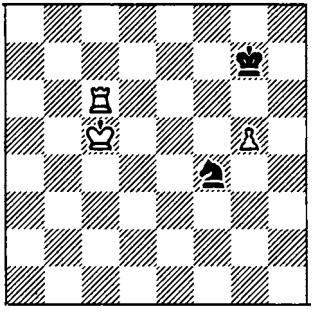

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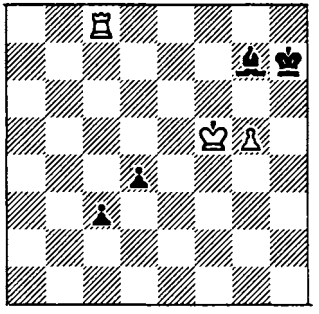

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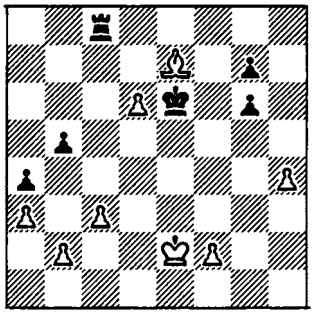

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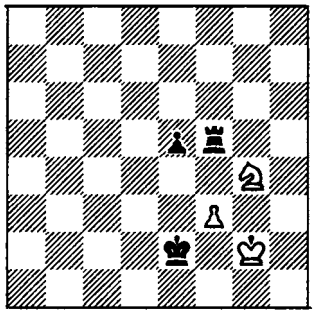

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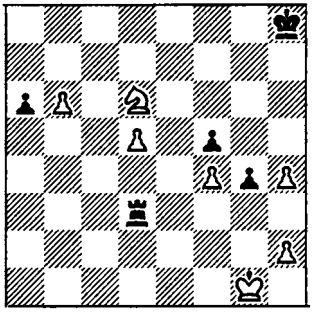

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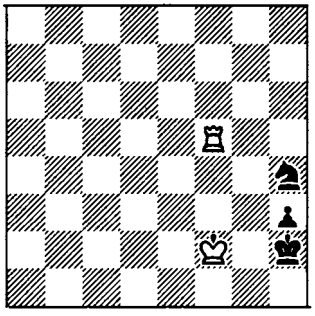


34 △ +−

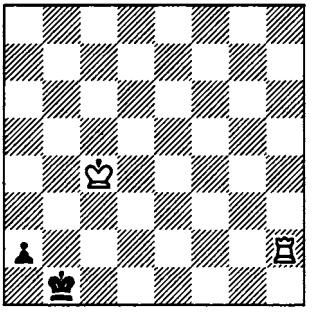
9. ROOK AGAINST PAWNS

The struggle between rook and pawns is always sharp and dynamic; the result often depends on just one tempo, so accurate calculation is needed. Knowledge of typical methods which are examined further, allows one to find correct plans and moves quicker.

9.1 ROOK AGAINST PAWN

9.11 Pawn on the 2nd rank

In this case a draw is the usual result, but exceptions do exist.

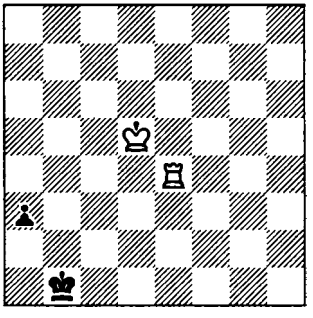


359 △ +–

359. 1. ♔b3 a1♘ 2. ♔c3 Zugzwang. White wins the knight.

Stamma

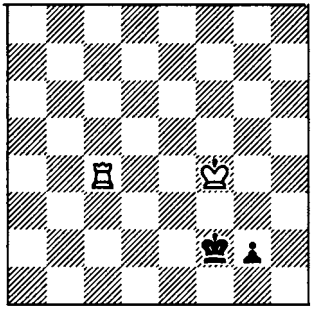
1737



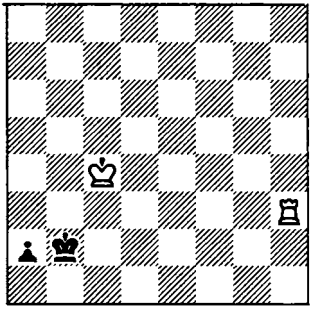
360 △ +–

360. 1. ♔c4 a2 2. ♔b3 a1♘ [2... a1♕ 3. ♖e1 mate] **3. ♔c3 ♘c2** [or 3... ♔a2 4. ♖b4 ♔a3 5. ♖b2+–] **4. ♖e2 ♘a3** [4... ♘a1 5. ♖h2+–] **5. ♔b3**, and White wins.

With a rook's pawn promotion to a knight does not save the defender; with all other pawns it secures a draw.



361 △ =



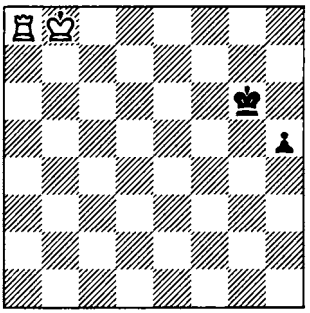
362 △ =

361. 1. ♖c2 ♔f1 Even simpler is 1... ♔g1! 2. ♔g3 ♔h1! 3. ♖g2 -

stalemate. **2. ♔f3 g1♘ 3. ♔e3** [3. ♔g3 ♘e2=] **3... ♘h3 4. ♖h2 ♘g1!** with a draw. But not 4... ♘g5? (Black should not take away the knight from the king) 5. ♖h5, and White wins (5. ♖h6! is also winning).

362. 1. ♖h2 ♔a3! [1... ♔b1 2. ♔b3+–] **2. ♖h3 ♔b2** with a draw, because an attempt 3. ♔b4 a1♕ 4. ♖h2 ♔b1 5. ♔b3 fails due to 5... ♕a8!, and it is Black who wins.

9.12 King is cut off beyond the 5th rank

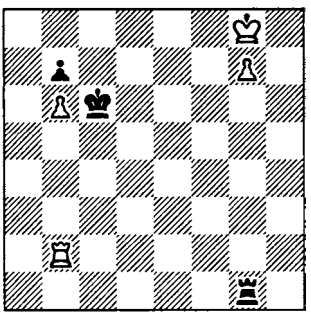


363 △ +–

363. After **1. ♖a5!** Black loses. As soon as the pawn reaches h3, White wins it by ♖a3.

By cutting off the opponent's king beyond the 5th rank, White could have won in the following position.

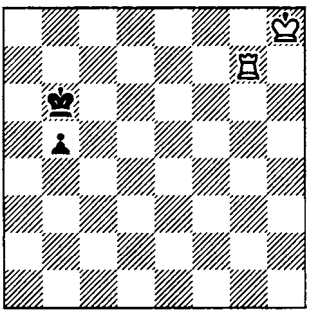
Palatnik - Panchenko
Moscow, 1982



364 △ +–

364. 1. ♖f2! ♔b6 2. ♖f5! ♔a6 After 2... ♔c6 3. ♔f7 b5 4. g8♕ ♖g8 5. ♔g8 the rook cuts off the king beyond the 5th rank. **3. ♔f7** Threatening 4. ♖f6 followed by 5. ♖g6. **3... ♖g7 4. ♔g7 b5 5. ♔f6 ♔a5 6. ♔e5**, and White wins.

Maizelis
1950

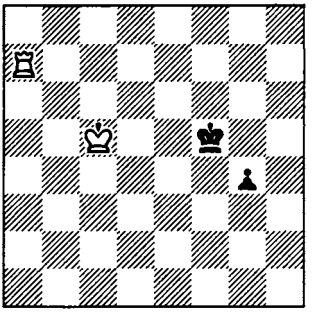


365 △ =

365. 1. ♖g5! White's only chance. **1... ♔a5 2. ♔g7 ♔b4!** Only this move leads to a draw. The natural 2... ♔a4 loses to 3. ♔f6+– **3. ♔f6 ♔c4 4. ♔e5 b4 5. ♔e4 b3 6. ♔e3 b2 7. ♖g1 ♔c3!** with a draw.

9.13 "Shoulder-charging"

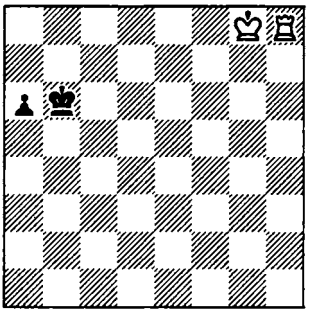
This important device is commonly employed in many types of endings: pawn, knight, rook, and others.



366 ▲ =

366. Black draws by the only move **1... ♔e4!**, shoulder-charging the white king from the g4-pawn. Hopeless is 1... ♔f4 2. ♔d4 ♔f3 3. ♔d3 g3 4. ♖f7+– **2. ♖g7 ♔f3 3. ♔d4 g3 4. ♔d3 g2=**

Maizelis
1950

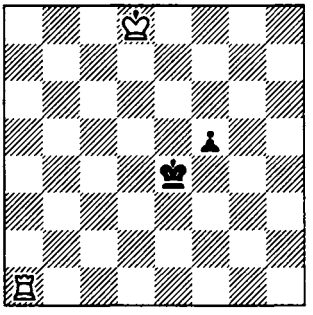


367 ▲ =

367. 1... ♔c5! Black loses after both 1... a5 2. ♖h5; and 1... ♔b5 2. ♔f7 a5 3. ♔e6 a4 4. ♔d5 ♔b4 5. ♔d4. **2. ♔f7 a5 3. ♔e6 a4**, and White is deprived of **4. ♔d5**. Draw.

9.14 By-pass

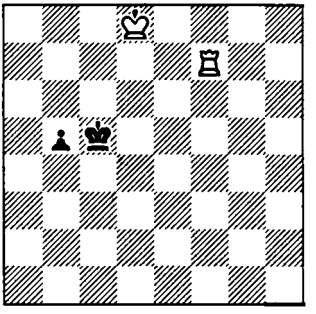
Euwe



368 △ +–

368. White's winning plan involves a by-pass maneuver with the king. **1. ♔e7!** Only a draw results from 1. ♔d7 f4 2. ♔e6 f3, and so on. **1... f4 2. ♔f6 f3 3. ♔g5 ♔e3 4. ♔g4**, and White wins.

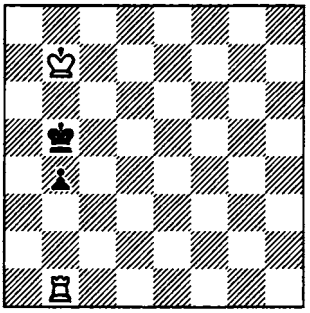
Botvinnik
1941



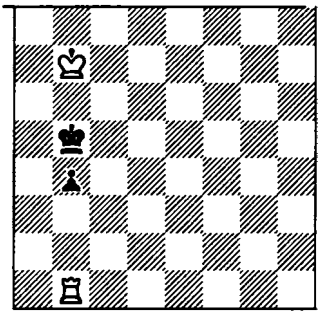
369 △ +–

369. 1. ♖b7! White's winning plan consists of two steps: the rook attacks the enemy pawn from the rear; the king makes a by-pass maneuver. **1... b4 2. ♔c7! ♔c4 3. ♔b6 b3 4. ♔a5**, and White wins.

Position of mutual zugzwang.



370 △ =



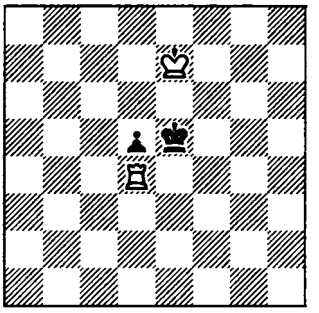
371 ▲ +–

Reti
1928

370. If it is White to move, he is unable to win. **1. ♔a7** [or 1. ♔c7 ♔c5!=] **1... ♔a5!**

371. If it is Black to move, White wins by a by-pass. **1... ♔c5** [or 1... ♔a5 2. ♔c6!+–] **2. ♔a6!+–**

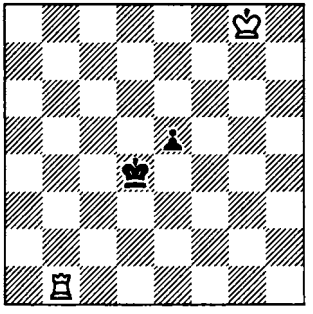
372. 1. ♖d2! or 1. ♖d3; but not 1. ♖d1? d4 2. ♔d7 ♔d5! with a draw. **1... d4 2. ♖d1!** Now Black is in zugzwang, and White wins.



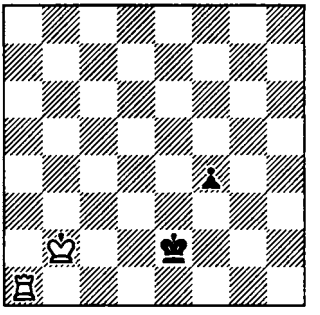
372 △ +–

9.15 Intermediate check

Intermediate check is an important device in rook vs. pawns endings; it allows either to gain a tempo, or to fix the position of the opponent's king.



373 △ +–

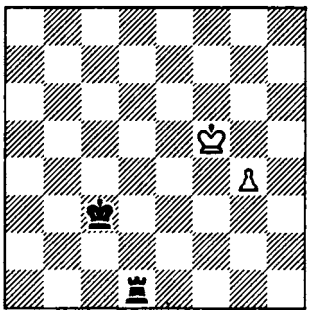


374 △ +–

373. 1. ♖d1! ♔e3 2. ♖e1 ♔d4 3. ♔f7 White has gained a tempo, and now his king succeeds in stopping the black pawn.

374. 1. ♔c1 f3 2. ♖a2! Intermediate check. 2... ♔e1 [2... ♔e3 would be met by 3. ♔d1 f2 4. ♖a3 ♔f4 5. ♔e2+–] 3. ♖a8, and White wins.

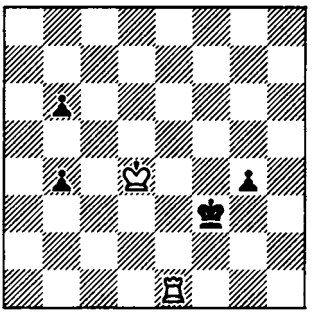
Trepp - Hecht H.
Luzerne, 1985



375 ▲ –+

375. 1... ♖f1! 2. ♔e5 ♖g1 3. ♔f5 ♔d4 4. g5 ♔d5 5. ♔f6 ♔d6 6. g6 ♖f1 7. ♔g7 ♔e7 8. ♔h7 ♔f6 9. g7 ♖h1 10. ♔g8 ♔g6 11. ♔f8 ♖f1 12. ♔g8 ♖f3 White resigned. 13. ♔h8 ♖h3 14. ♔g8 ♖h7–+]

Adams - Kramnik
Moscow, 1994



376 △ +–

376. An intermediate check can also lead to a victory in endings, where the defender has many pawns. **1. ♖f1! ♔g2** Or 1... ♔e2 2. ♖g1! ♔f3 3. ♔d3 g3 4. ♖f1 ♔g2 5. ♔e2 b3 6. ♖b1! ♔h2 7. ♔f3, winning. **2. ♖f4 g3 3. ♔e3 ♔h2 4. ♖g4! b3 5. ♔f3 b2 6. ♖b4**, and White wins.

9.2 ROOK AGAINST TWO PAWNS

9.21 Pawns connected

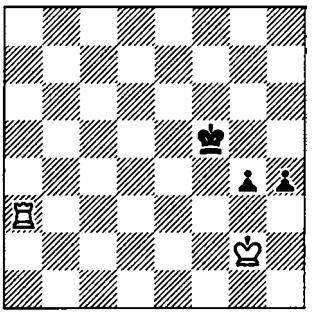
If the stronger side's king is in front of the pawns, a win is easy.

377. 1. ♖a4 White wins even simpler by attacking the pawns from the rear: 1. ♖a8 ♔f4 2. ♖f8 ♔g5 3. ♖h8!, winning. **1... ♔g5 2. ♔f2 ♔h5 3. ♔e3 h3 4. ♔f2 ♔h4 5. ♖b4+–.**

But if the pawns have advanced far, and the opposing king is far away from them, then, as a rule, the rook is powerless to stop the pawns.

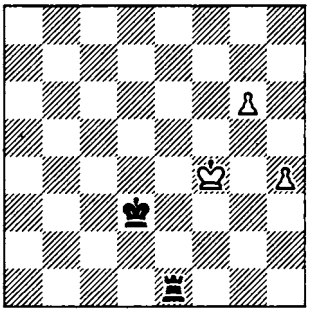
378. White wins, but exact play is demanded. **1. h5 ♔d4** or 1... ♖f1 2. ♔e5 ♖h1 3. g7! ♖h5 4. ♔f4 ♖h4 5. ♔f3 ♖h3 6. ♔g2, winning. **2. h6** Bad is 2. g7? because of 2... ♖f1 3. ♔g5 ♔e5! 4. ♔g6 ♖g1 5. ♔f7 ♖f1 6. ♔e7 (6. ♔g8 ♖h1; 6. ♔e8 ♖g1 7. h6 ♔f6 8. ♔f8 ♖a1=) 6... ♖g1 7. h6 ♖g6! with a draw. **2... ♖f1 3. ♔g4!** The only way. If 3. ♔g5?, then 3... ♔e5 4. h7 ♖g1 5. ♔h6 ♖h1 6. ♔g7 ♔f5= **3... ♔e4** After 3... ♖g1 the win is achieved

Fine
1941



377 △ +–

Kozma - Demeter
Czech Republic, 1975

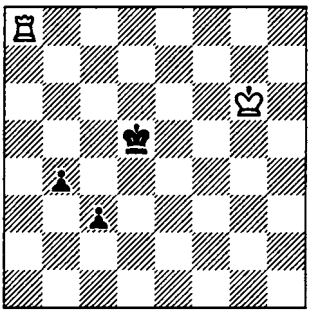


378 △

in a study-like way: 4. ♔f5 ♖f1 5. ♔e6 ♖h1 6. h7! (but not 6. g7? due to 6... ♖h6 7. ♔f5 ♖h5 8. ♔f4 ♖h1!) 6... ♔e4 7. ♔d6! (7. ♔f7 ♔f5) 7... ♔d4 8. ♔c6! (8. ♔d7? ♔e5 9. ♔e7 ♔f5=) 8... ♔c4 9. ♔d7 ♔d5 10. ♔e8 ♔e6 11. g7+– **4. h7!** It was not too late to miss the win: 4. g7? ♖g1 5. ♔h3 ♔f3 6. ♔h2 ♖g6! 7. h7 ♖h6 8. ♔g1 ♖g6 9. ♔f1 ♖a6 10. ♔e1 ♔e3 11. ♔d1 ♔d3 12. ♔c1 ♔c3 13. ♔b1 ♖b6!= **4... ♖g1 5. ♔h3** Black resigned.

In the following ending Black could have won in a similar way, but... agreed to a draw.

Petrosian A. - Tseshkovsky
URS, 1976

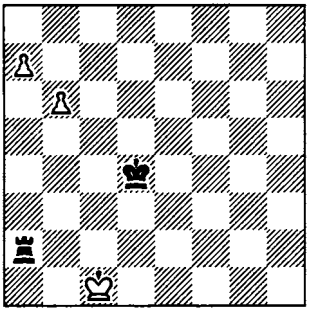


379 △ –+

379. 1. ♔f5 Here the players agreed a draw. Still, Black could have won by **1... b3! 2. ♖d8 ♔c5! 3. ♖c8 ♔d4 4. ♖d8 ♔e3 5. ♖b8 b2 6. ♔e5 ♔f3! 7. ♔f5 ♔e2 8. ♔e4 ♔d1 9. ♔d3 c2 10. ♖h8 c1♘!**

By the way, the same position with colors reversed occurred in the game Tarrasch - Janowski (Ostende 1907), which was won by Tarrasch. In endings of this type the defender succeeds to survive only if the opponent's king is poorly placed on the edge of the board.

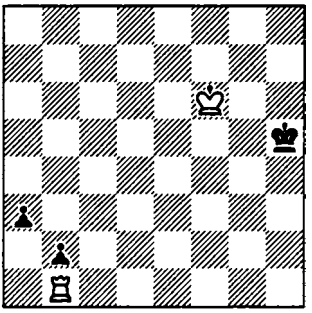
Keres - Eliskases
Nordwijk, 1938



380 ▲ =

380.1... ♔c3! 2. ♔b1 [or 2. ♔d1 ♔d3=] **2... ♖a6** Also possible is 2... ♖a5= **3. b7 ♖b6 4. ♔c1 ♖h6!** A draw was agreed in view of 5. ♔d1 ♔d3 6. ♔e1 ♔e4 7. ♔f1 ♔f3 8. ♔g1 ♖g6 9. ♔f1 ♖h6!=

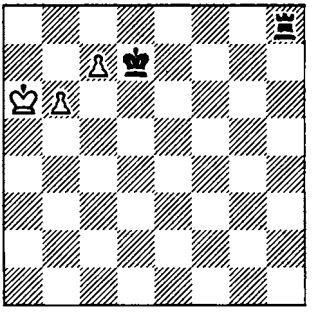
Horvits, Kling
1851



381 △ =

381. 1. ♔f5 ♔h4 Useless is 1... ♔h6 2. ♔f6. **2. ♔f4 ♔h3 3. ♔f3 ♔h2 4. ♔e3! ♔g2** [4... ♔g3 5. ♖g1 ♔h2 6. ♖b1=] **5. ♔d3 ♔f3 6. ♔c3** Draw.

Several interesting positions

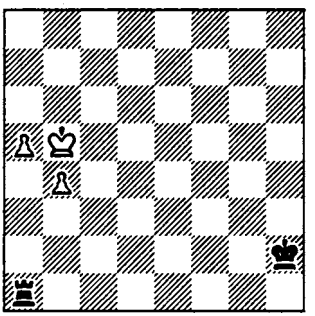


382 △ or ▲ =

382. 1. ♔a7 ♔c6 2. c8♕ ♖c8 3. b7 ♖c7 4. ♔a8 ♖b7 stalemate.

383. Variation from the game. **1. ♔a6!** White fails to win after 1. a6? ♔g3 2. ♔b6 ♔f4 3. b5

Maroczy - Tarrasch
San Sebastian, 1911

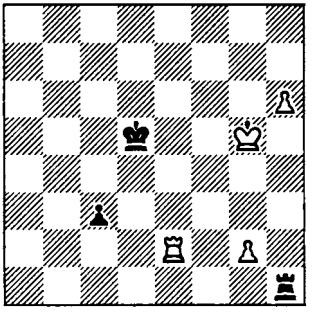


383 △ +–

♔e5 4. a7 (no better is 4. ♔a7 ♔d6 5. b6) 4... ♔d6 5. ♔b7 ♔c5, with a draw. **1... ♔g3 2. b5 ♔f4 3. b6 ♔e5 4. b7 ♖b1** Black is forced to lose a tempo. **5. ♔a7 ♔d6 6. b8♕ ♖b8 7. ♔b8**, and the a-pawn promotes.

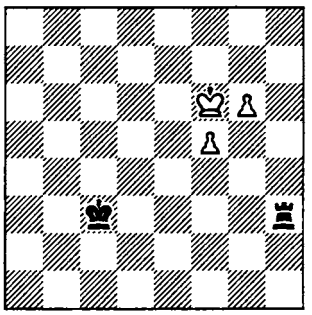
In the following ending White could have won by using this typical device.

Rivas - Gelfand
Dos Hermanas, 1994



384 △ +–

384. White could have won by **1. g4** Instead, he played 1. ♔g6, which has led to a draw. **1... ♔d4 2. ♔g6 ♔d3 3. ♖g2 c2 4. ♖c2 ♔c2 5. g5 ♔d3 6. ♔h7!**+–



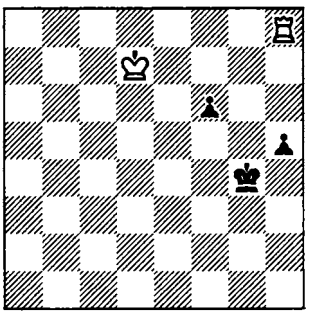
385 ▲ =

385. Theoretical position. **1... ♖f3!** The only move. Black loses after 1... ♔d4 because of 2. ♔g7! ♔e5 3. f6 ♔e6 4. f7+– **2. ♔e5** Or 2. g7 ♖g3 3. ♔f7 ♔d4 4. f6 ♔e5 with a draw. **2... ♖g3 3. f6 ♖g5!=**

9.22 Pawns separated

When the pawns are separated, the result depends to a great extent on the placing of the opposing king.

Sultan-Khan - Mitchell
Scarboro, 1930

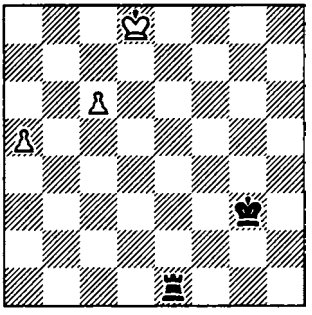


386 △ +–

386. The h-pawn is White's main enemy, while the f-pawn is not dangerous. **1. ♔e6 h4 2. ♔d5!** This is the point. **2... ♔g3 3. ♔d4 h3 4. ♔e3 ♔g2 5. ♔e2 h2 6. ♖g8** Black resigned.

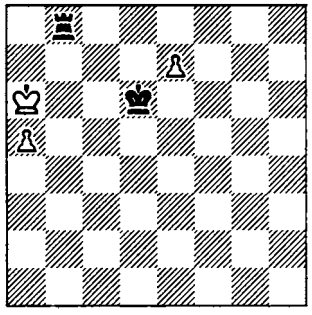
387. White wins if he manages to advance both his pawns to the 7th rank. **1. a6! ♖d1** or 1... ♖a1 2. c7 ♖d1 3. ♔e7 ♖c1 4. ♔d7! ♖d1 5. ♔e6 ♖e1 6. ♔f6 ♖f1 7. ♔g6 ♖c1 8. a7, and White wins. **2. ♔c8 ♖a1 3. ♔b7! ♖b1 4. ♔a8 ♖c1 5. a7!**

Berger
1888



387 △ +–

Ermeni - Tsvetkovic
Skople, 1991



388 △ =

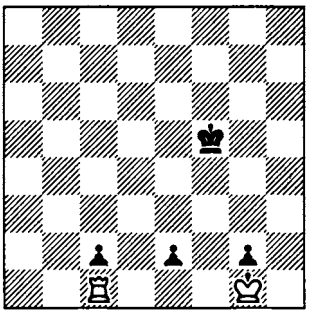
♔f4 [5... ♖c6 6. ♔b7] **6. ♔b7 ♖b1 7. ♔a6 ♖a1 8. ♔b6 ♖b1 9. ♔c5 ♖a1 10. c7 ♔e5 11. ♔c4 ♔e4 12. ♔c3** followed by **13. ♔b2**, and White wins.

388. A draw could have been obtained by **1. ♔a7!** In the game White played 1. e8♕? ♖e8 2. ♔b7 ♔c5 3. a6 ♖e7, and Black have won. **1... ♖e8 2. ♔b6!** But not 2. a6? ♔c5 3. ♔b7 ♖e7−+ **2... ♖e7 3. a6 ♖e1 4. ♔b7!** The only move. Bad is 4. a7? ♖b1 5. ♔a6 ♔c7 6. a8♘ ♔c6 7. ♔a7 ♖b2−+ **4... ♔d7** [or 4... ♔c5 5. a7 ♖e7 6. ♔a6!=; 4... ♖b1 5. ♔c8!] **5. a7 ♖b1 6. ♔a8** with a draw.

9.3 ROOK AGAINST THREE OR FOUR PAWNS

In such endings the side with the rook wins extremely rarely. Let us examine several theoretical and practical examples.

Reti
1928

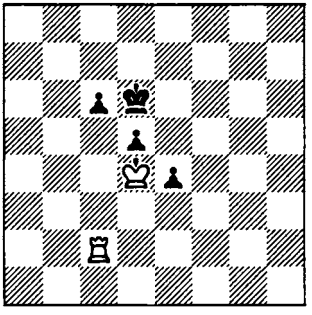


389 △ +−

389. 1. ♔f2! Erroneous is 1. ♔g2? ♔e4 2. ♔f2 e1♕!, and Black draws: 3. ♔e1 (or 3. ♖e1 ♔d3 followed by 4... ♔d2=) 3... ♔d3 White is in zugzwang 4. ♖a1 ♔c3= **1... ♔e4 2. ♔e2 ♔d4 3. ♖g1** Nothing is achieved by 3. ♔d2 ♔e4= **3... ♔e4** [or 3... ♔c3 4. ♖e1 ♔b2 5. ♔d2 ♔b3 6. ♖c1+−] **4. ♖e1!**, and White wins in all cases, for example: 4... ♔f4 5. ♔f2; 4... ♔d4 5. ♔d2; 4... ♔e5 5. ♔e3!

390. In this position the black pawns have not advanced far, and so White is able to win. **1. ♖c3 ♔d7**

Cheron
1927

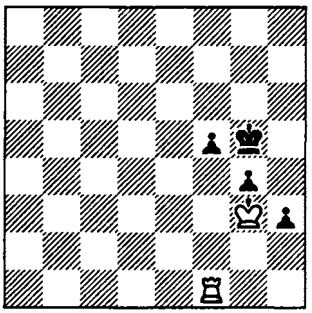


390 △ +−

or 1... ♔c7 2. ♖b3 ♔d6 3. ♖b6 ♔d7 4. ♔e5 ♔c7 5. ♖b3, and the rest is clear. **2. ♔e5 ♔c7 3. ♖b3 ♔d7 4. ♖b7 ♔c8!** [4... ♔d8 5. ♔d6+−] **5. ♖g7 ♔b8 6. ♔d6**, and White wins. However, moving this position one rank down the board changes the assessment and White would be unable to win, no matter on which files the pawns are.

391. Black must defend precisely. **1. ♖f2 ♔g6 2. ♔f4 ♔f6 3. ♖a2 ♔f7 4. ♖a5** White cannot take the f5-pawn, since 4. ♔f5 would be met by 4... g3. Now he threatens to capture the pawn with check. **4... ♔g6**

Laza
1843



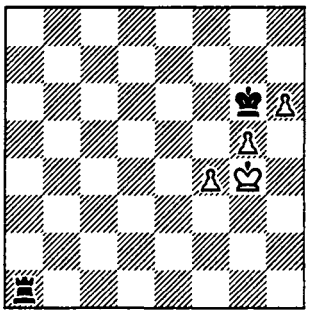
391 △ or ▲ =

5. ♖a6 Again, the pawn is immune from capture: 5. ♖f5? h2 6. ♖g5 ♔h6, and Black wins. **5... ♔g7!** Black loses after both 5... ♔h5 6. ♖b6 followed by 7. ♖b8; and 5... ♔h7? 6. ♔g5 ♔g7 7. ♖g6 ♔h7 8. ♖h6 ♔g7 9. ♖h5+– **6. ♖b6** [6. ♔g5 h2] **6... ♔f7 7. ♖h6 ♔g7 8. ♖h5** On 8. ♔g5 Black has a strong objection: 8... f4! 9. ♔g4 (9. ♖h4? even loses due to 9... f3) 9... ♔h6 10. ♔h3, with a draw. **8... ♔g6 9. ♖g5** [9. ♖h4 ♔f6] **9... ♔h6 10. ♖g8 ♔h7 11. ♖a8 ♔g6 12. ♖a6 ♔f7**, and White has achieved nothing.

Lack of knowledge of these theoretical positions leads to a defeat.

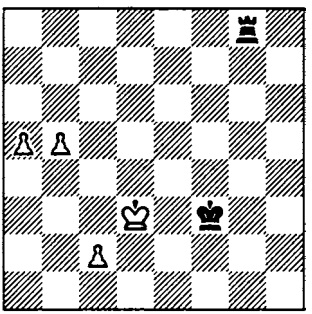
392. Here White played **1. f5?** A draw could have been achieved by 1. ♔g3 ♖g1 2. ♔h3 ♔f5 3. ♔h2 ♖a1 4. ♔g2!=, as it was shown in the previous example. But not 4. ♔g3? ♖f1!, and Black wins. **1... ♔h7** White resigned in view of the following lines: **2. ♔f3** [2. ♔h5 ♖h1 3. ♔g4 ♖f1; 2. ♔g3 ♖f1 3. ♔g4 ♖f2–+] **2... ♖g1 3. ♔f4 ♖g2 4. f6 ♔g6 5. h7 ♖h2**, and all White's pawns perish.

Kovalevskaya - Chen
Moscow, 1994



392 △ =

Polgar J. - Short
Novgorod, 1996



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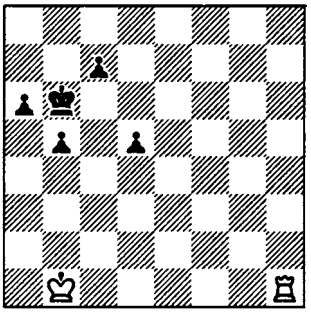
393. In the game Black played **1... ♔f4?** and lost. After the game Short pointed out a way to a draw: 1... ♖d8! 2. ♔c4 ♔e4 3. b6 ♖c8 4. ♔b5 ♔d5 5. b7 ♖c2 6. ♔b6 ♖b2 7. ♔c7 ♖c2 8. ♔d7 ♖b2 9. a6 ♖b6! 10. ♔c7 ♖c6! 11. ♔d8 ♖d6 12. ♔e8 ♖e6 13. ♔d7 ♖b6!, and Black draws. **2. ♔d4 ♔f5 3. ♔d5 ♖d8 4. ♔c6 ♔e6** [4... ♖c8 loses also in view of 5. ♔b7 ♖c2 6. a6 ♔e6 7. a7+–] **5. a6 ♖d6 6. ♔b7 ♖d7 7. ♔b6 ♖d6 8. ♔a5 ♖d7 9. c4! ♔e7 10. b6 ♖d1** Black resigned. 11. b7 ♔d7 12. a7+–

As a rule, king and rook are weaker than king with four pawns, and so a draw is a good result for the side with the rook.

When the pawns have not advanced far, and the opposing king is in front of them, the draw is usually possible.

Maizelis
1956



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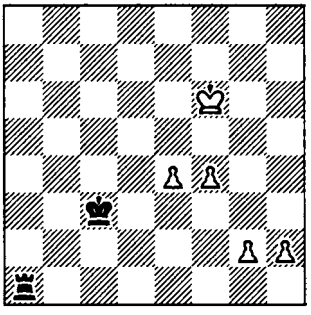
394. 1... **b4 2. ♔b2 c5** [2... b3] **3. ♖h8!**, and White draws by checking from the rear and attacking the pawns that are not defended by the king. But not 3. ♔b3? ♔b5.

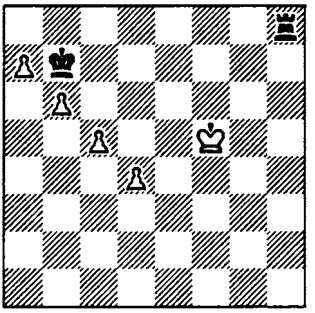
Euwe - Capablanca
Karlovi Vary, 1929



395 ▲

395. The white pawns are not advanced far and so Black manages to save the game. **1... ♖a6 2. ♔f5 ♔d4 3. e5 ♔d5 4. g3** Or 4. g4 ♖a8! 5. h4 ♖f8 6. ♔g5 ♖g8 with a draw. **4... ♖a8 5. ♔f6 ♖a6 6. ♔f5 ♖a8** The players agreed a draw.

Kremenietsky - Minasian
1992



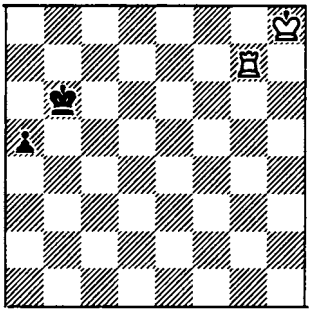
396 ▲

Tartakower gives the following line: 7. h4 ♖g8 8. ♔f6 ♖g3 9. e6 ♖g4 10. f5 ♖h4 11. e7 ♖e4 12. ♔f7 ♔d6 13. f6 ♔d7 with a draw; 7. g4 ♖f8=

In this ending Black draws by stalemate.

396. 1... ♔a8! [1... ♖e8? loses due to 2. ♔f6! ♔a8 3. d5 (but not 3. c6? ♖e6=) 3... ♖c8 4. d6 ♖c5 5. d7 ♖d5 6. ♔e7+–] **2. ♔e5** Bad is 2. d5? ♖c8 3. c6 (or 3. d6 ♖c5 4. ♔e6 ♖c1=) 3... ♖f8 4. ♔e6 ♖f6!= **2... ♖h5** [2... ♖e8 does not save Black in view of 3. ♔d6 ♖d8 4. ♔c7 ♖c8 5. ♔d7 ♖c6 (5... ♔b7 6. c6+–) 6. b7+–] **3. ♔d6 ♖h6 4. ♔c7 ♖h7 5. ♔c6 ♖h6 6. ♔b5 ♖h5! 7. ♔b4!** The only opportunity to play for a win. A draw results from 7. ♔a6 ♖h6 8. d5 ♖b6 **7... ♖h4 8. ♔c4 ♖g4 9. ♔d3 ♖g3 10. ♔e4 ♖c3! 11. ♔e5 ♖c4! 12. ♔d5 ♖a4 13. ♔e4 ♖c4** Black prevents the opponent's pawns from being advanced. **14. ♔e5 ♔b7! 15. ♔d5 ♖a4 16. ♔e4 ♖c4 17. ♔e5 ♔a8!** White is powerless to improve his position. Draw.

9. Positions to solve.



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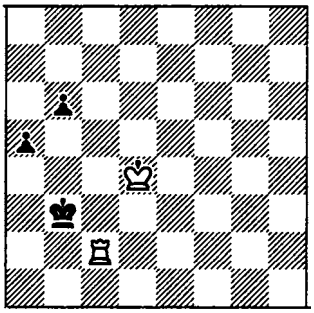

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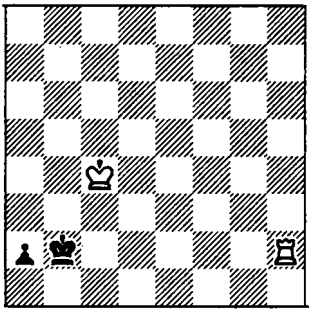

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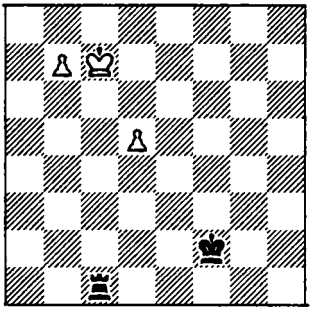

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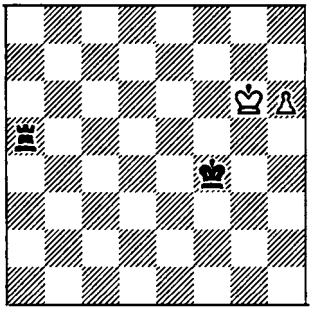

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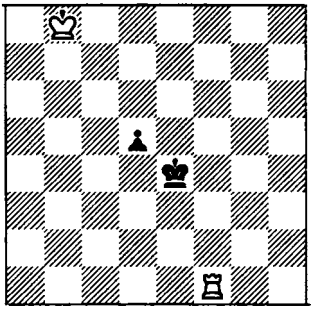

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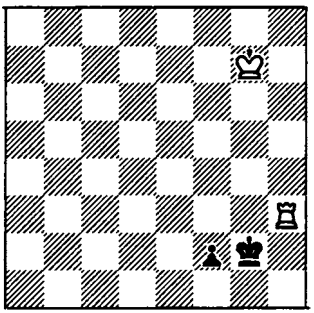

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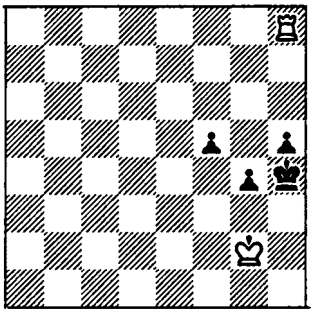

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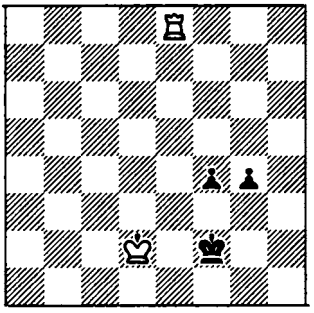

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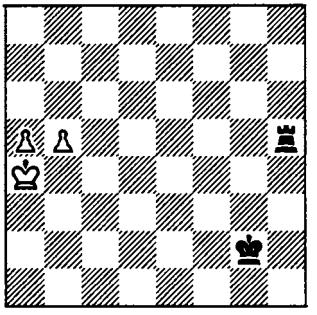

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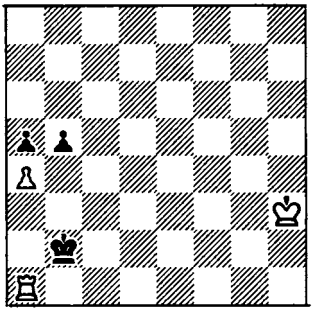

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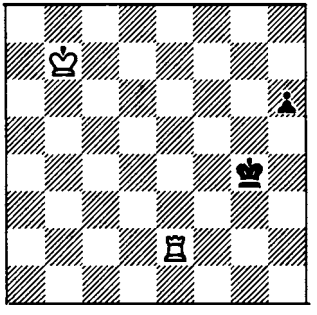

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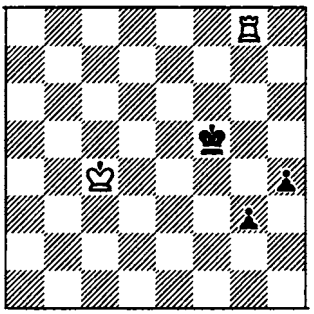

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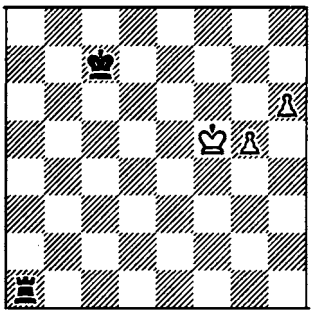

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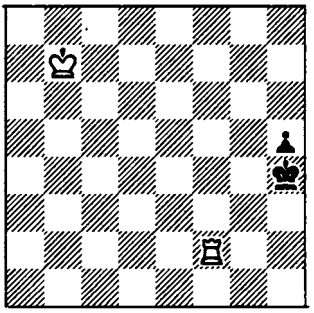

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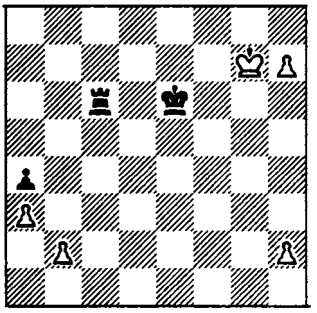

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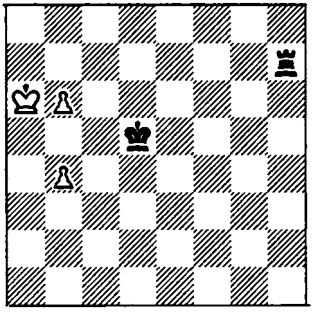

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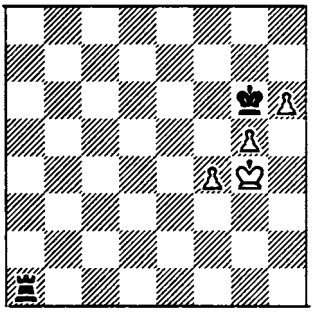

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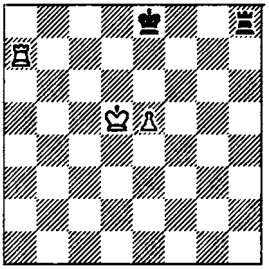
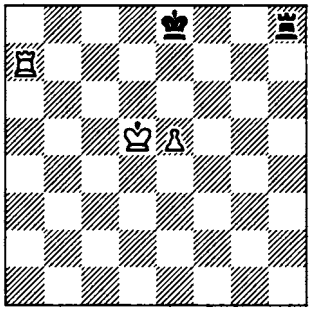
10. ROOK ENDINGS



Rook endings are the most sophisticated ones. In fact they often occur in practice in nearly half of all endings. A result often depends on a number of subtle nuances. To understand rook endings, better one should know theoretical positions and typical methods of play, and the more the better. Generally speaking, if a chessplayer plays rook endings well, he/she is a strong player with deep positional understanding.

10.1 ROOK AND PAWN AGAINST ROOK

Understanding of rook endings is impossible without a firm knowledge of these basic endings. All rook endings are likey to transpose into a rook and pawn vs. rook ending. Let us examine the most typical cases.



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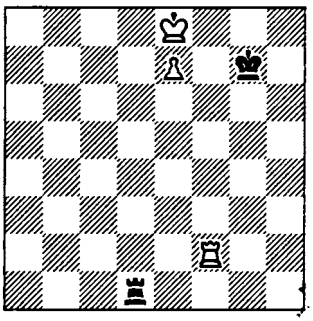
397. Philidor. A draw is obtained by **1... ♖h6!** There is also another way to a draw, which every chessplayer should know: 1... ♖h1 2. ♔d6 (nothing is achieved by 2. ♔e6 ♖h6=) 2... ♖e1! 3. ♔e6! (3. e6 ♖d1=) 3... ♔f8! The only saving move as it will be explained further. If **2. e6**, then **2... ♖h1=** This is the simplest way to the draw.

10.11 Pawn on the 7th rank

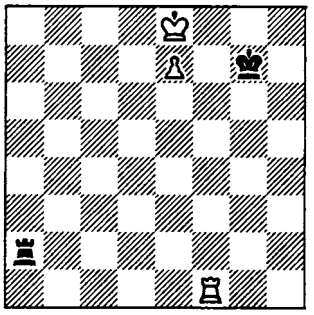
398. White has two ways to a win: 1) the rook's transfer to d8 followed by ♔d7; 2) "building a bridge": **1. ♖f4 ♖d2** Black has nothing better. **2. ♖g4 ♔h7 3. ♔f7 ♖f2 4. ♔e6 ♖e2 5. ♔f6 ♖f2 6. ♔e5 ♖e2 7. ♖e4!** This maneuver is called "building a bridge". White wins.

399. When a pawn is on the 7th rank, a win is almost always the case. In exceptional cases the defender can save the game by checking the opponent's king from the side, provided only that the side is "long". **1... ♖a8 2. ♔d7 ♖a7 3.♔d6 ♖a6 4. ♔d5 ♖a5 5. ♔c6 ♖a6 6. ♔b7 ♖e6=**

Lucena H.



398 △ +–

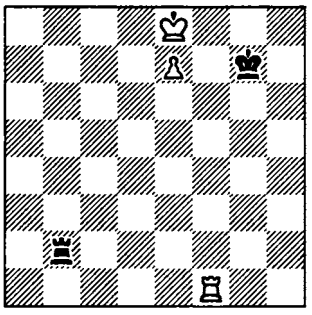


399 ▲ =

Relative to the e-pawn, the board can be divided into two sides - the short side (e8-h8) and the long side (e8-a8).

The side is long if the defender's rook is at least three squares away from the pawn. The knowledge of the long and short sides is extremely important. If the defender's rook is on the short side, the draw is impossible.

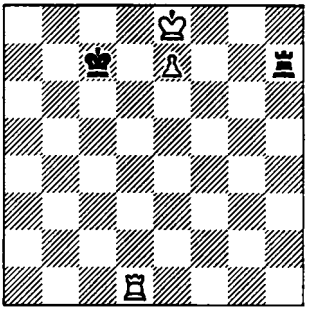
Grigoriev
1937



400 ▲ +–

400. 1... ♖b8 2. ♔d7 ♖b7 3. ♔d6 ♖b8 [or 3... ♖b6 4. ♔c7 ♖e6 5. ♔d7+–] **4. ♔c7 ♖a8 5. ♖a1!** If there were no this move, it would have been a draw, with the black rook being three squares away from the opponent's pawn. **5... ♖e8 6. ♔d7**, and White wins.

When the rook is on the short side, there is no defense.

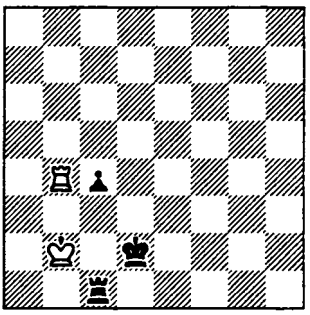


401 ▲ +–

401. Theoretical ending. **1... ♖h8 2. ♔f7 ♖h7 3. ♔f6 ♖h8 4. ♔g7 ♖a8 5. ♔f7+–**

402. White played **1. ♖b8?** Instead, he could have made an easy draw by 1. ♔a2! c3 2. ♖h4=, and the rook is on the long side. **1... c3 2. ♔a2 ♖d1!** Black succeeds to advance his pawn to the 2nd rank. **3. ♖d8 ♔c1 4. ♖h8 c2 5. ♖h2**

Matsukevich - Lein
URS, 1968



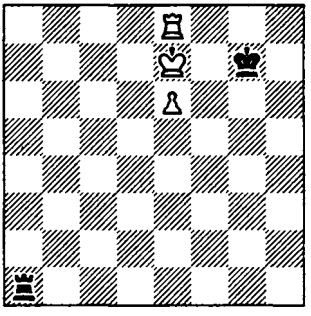
402 △ =

♖d8 White resigned. 6. ♖h1 ♔d2 7. ♖h2 ♔c3 8. ♖h3 ♖d3–+; 6. ♔b3 ♔b1 7. ♖c2 ♖b8–+

10.12 Pawn on the 6th rank

In such endings the rule of the long and short sides is also applied.

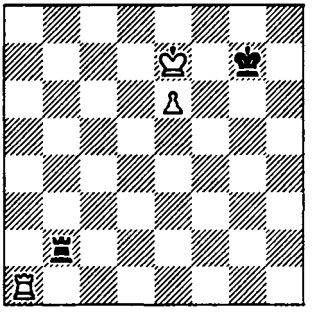
Tarrasch



403 △ =

403. This is a basic position, and one should know it. **1. ♖d8 ♖a7 2. ♖d7** Or 2. ♔e8 ♔f6 3. ♖d6 ♖e7=; 2. ♔d6 ♖a6 3. ♔e5 ♖a5 4. ♖d5 ♖a8! with a draw. **2... ♖a8!** Being the most precise, this move is not the only way to a draw. Also possible is 2... ♖a1 3. ♔e8 ♔f6 4. e7 ♔e6! 5. ♔f8 ♖f1! 6. ♔e8 ♖a1= **3. ♖d6!** A tricky attempt. Nothing is achieved by 3. ♔d6 ♔f8 (or 3... ♔f6 4. ♖f7 ♔g6 5. ♖f1 ♖a6!=) 4. e7 ♔e8 5. ♔e6 ♖a6 6. ♖d6 ♖a8 with a draw. **3... ♔g6!** [3... ♖a7?

Grigoriev



404 ▲ =

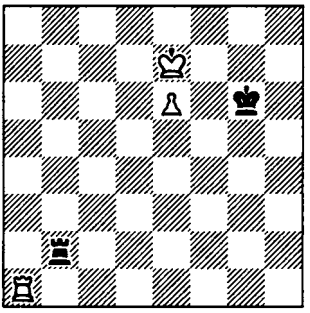
loses due to 4. ♔e8!+–] **4. ♖c6** [4. ♔d7 ♔f6 5. e7 ♔f7=] **4... ♔g7!** Draw.

This position is an exception to the rule: Black draws, though his rook is only two files away from the pawn.

404. 1... ♖b7 2. ♔d6 ♖b6 3. ♔d7 ♖b7 4. ♔d8 ♖b8 5. ♔c7 ♖b2 Threatening 6... ♔f6. **6. ♖f1 ♖a2!** Black "lengthens" his rook, after which there are three files

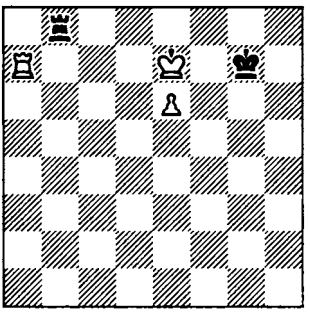
between the black rook and the white pawn and the defense by the flank checks ensures a draw.

But if the black king is on g6, then White wins.



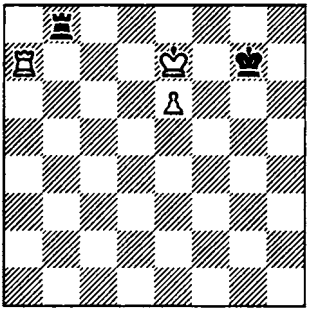
405 ▲ +–

405. 1... ♖b7 2. ♔d6 ♖b6 3. ♔d7 ♖b7 4. ♔d8 ♖b8 An attempt to approach the king by 4... ♔f6 is parried in the following instructive way: 5. e7 ♖b8 6. ♔c7 ♖e8 (otherwise 7. ♖e1+– would follow) 7. ♔d6! ♖b8 8. ♖f1 ♔g7 9. ♔c7 ♖a8 10. ♖a1!, winning. **5. ♔c7 ♖b2 6. ♖e1!**+–, and the pawn reaches the 7th rank.



406 ▲ +–

406. Theoretical position. White wins. If it is Black to move, then the task is simple. **1... ♔g6** [or 1... ♖b1 2. ♖a8 ♖b7 3. ♔d6 ♖b6 4. ♔d7 ♖b7 5. ♔c6] **2. ♖a1!**, and White wins, as we have seen in the previous example.

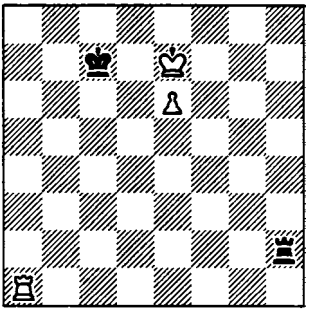


407 △ +–

407. If it is White to play, his task is to give his opponent the move: **1. ♔d6! ♔f6** If 1... ♔f8, then 2. ♔d7 ♖e8 3. ♖a1 ♖e7 4. ♔d6 ♖e8 5. ♖f1 ♔g7 6. e7 ♖a8 7. ♖a1! - the same move decides. **2. ♔d7▸♔g7** There is nothing better. **3. ♔e7**, and White wins.

Let us now examine the position when the defender's king is on the long side.

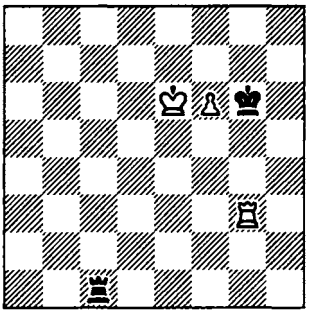
408. The black rook lacks space for maneuver, and this decides. **1... ♖h7 2. ♔f8 ♖h8** [or 2... ♔d6



408 ▲ +–

3. e7! ♖h8 4. ♔g7 ♖e8 5. ♔f6!] **3. ♔g7 ♖h2 4. ♖d1!**, and the pawn reaches e7.

Sax - Tseshkovsky
Yugoslavia, 1975



409 ▲ =

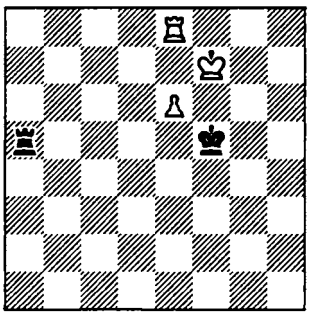
409. In this position Black, considering it hopeless, resigned. But he had a simple draw: **1... ♔h7 2. f7 ♖c8!** Other moves lose. **3. ♔d7** [or 3. ♔e7 ♖c7 4. ♔e8 ♖c8] **3... ♖a8!** Black "lengthens" his rook.

In conclusion, here are two drawn positions with a pawn on the 6th rank.

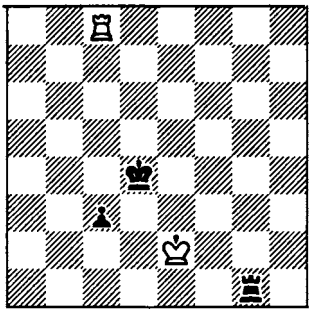
410. 1... ♖a6! 2. e7 [2. ♖e7 ♖b6] **2... ♖f6 3. ♔g7 ♖g6 4. ♔h7 ♔f6!=**

411. Black is unable to improve his position, while White is simply waiting: ♖c8-c7=

Horvits, Kling
1851



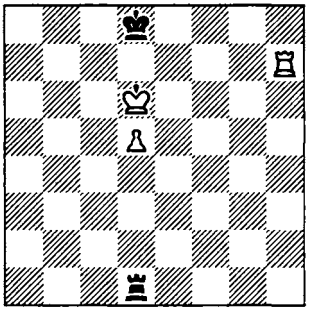
410 ▲ =



411 ▲ =

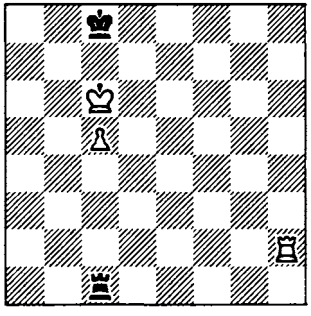
10.13 Pawn on the 5th rank

Lasker



412 ▲ =

Euwe



413 ▲ =

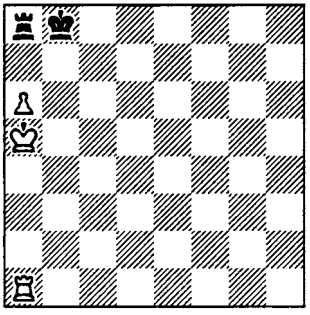
412. Lasker proved that, against a central pawn on the 5th rank, a draw is possible even when the defender's king is on the long side. **1... ♔e8** Of course, simpler is 1... ♔c8= **2. ♖h8 ♔f7 3. ♖d8!** Threatening 3. ♔c7 **3... ♖a1! 4. ♔c7** [4. ♖c8 ♖d1! 5. ♔c6 ♔e7! - an important device.] **4... ♖a7 5. ♔b6 ♔e7!** Draw.

413. 1... ♔b8!= To the short side. Wrong is 1... ♔d8 2. ♖h8 ♔e7 3. ♖c8 ♖a1 4. ♔b7 followed by 5. c6+–

10.14 Rook's pawn

Here the stronger side is deprived of a by-pass. Let us examine different cases with a rook's pawn.

I). If the defender's king is in front of the pawn, the game ends in a draw. A win is possible only in unique positions where the defender's pieces are placed badly.

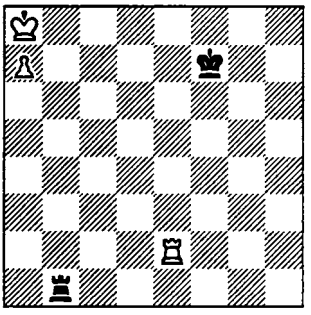


414 △ +–

414. 1. ♖h1! But not 1. ♔b6? in view of 1... ♖a7 followed by 2... ♖b7. **1... ♖a7** [1... ♔c7 does not help either: 2. ♖h7 ♔c6 3. a7 ♖g8 4. ♔a6 ♖e8 5. ♖h1 ♔c7 6. ♖c1 ♔d6 7. ♔b7 ♖e7 8. ♔b8 ♖e8 9. ♖c8, winning.] **2. ♖h8 ♔c7 3. ♔b5!**, and Black is in zugzwang.

II). The defender's king is cut off from the pawn by four files. Win.

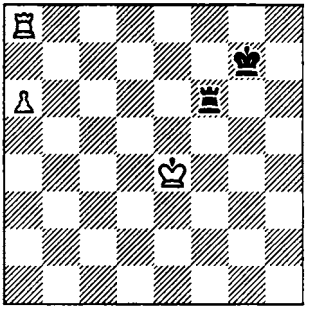
415. In order to win, White must transfer his rook b8. **1. ♖c2 ♔e7 2. ♖c8 ♔d7 3. ♖b8** followed by **4. ♔b7+–**



415 △ +–

III). Attacking the pawn by the rook.

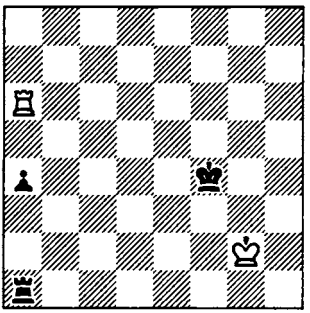
Vancura
1924



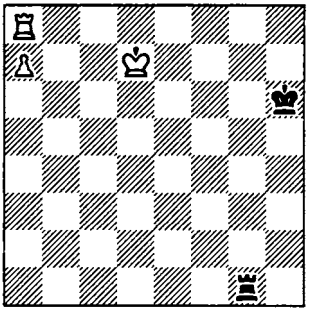
416 △ or ▲ =

416. The white rook is tied to the defense of the a-pawn, while an attempt to approach with the king is parried by checks. **1. ♔d5 ♖f5 2. ♔c4 ♖f6!=**

Kamsky - Karpov
Linares, 1994



417 △



418 ▲ =

This method often occurs in practice.

417. 1. ♖f6 ♔e4 2. ♖g6! ♔e3 [2... ♖b1? 3. ♖g4] **3. ♖g4! a3 4. ♖g3 ♔e4 5. ♖b3 ♖a2 6. ♔g3 ♔d4 7. ♖f3 ♖a1 8. ♔g2!** Draw.

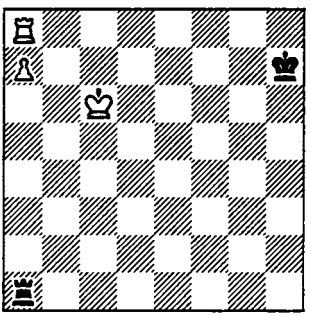
418. Theoretical position. **1... ♖g7!** [1... ♖a1 2. ♖h8+–] **2. ♔c6 ♔g5! 3. ♔b6 ♖g6 4. ♔b7 ♖g7=** Draw. This set up also works on the f- and h-files; on other files the situation is more difficult.

IV). The weaker side's rook is behind the pawn.

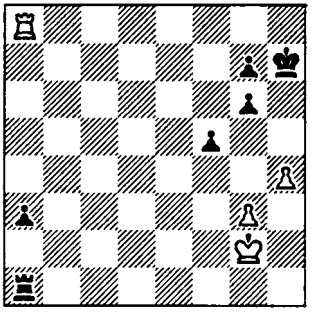
419. Draw, even with the addition of a white pawn on the g- or h-file.

420. 1... a2? Look before you leap! One should take great care while making such moves. Instead, Black could have won by 1... g5! 2. hg (2. h5 a2 followed by f5-f4–+) 2... ♔g6 3. ♖a7 a2! 4. ♔h2 ♔h5 5. ♔g2 g6, and after 6...♔g5 Black creates a passed pawn on the f-file. **2. ♖a6 ♔h6 3. ♔h2 ♔h5 4. ♖a4! ♔h6** [4... g5 5. g4!=] **5. ♖a6 ♔h5 6. ♖a4 g5** There nothing better. **7. g4! ♔h4** The black g-pawns are useless. **8. gf g4 9. ♔g2 ♖b1 10. ♖a2 ♖b4** A win of the f5-pawn gives Black nothing. **11. ♖c2 g3 12. ♖a2 ♔g4 13. ♖c2 ♖f4 14. ♖c8 ♖f2 15. ♔g1 ♖e2 16. ♖a8 ♔f3 17. ♖a3 ♖e3 18. ♖a1 g2 19. ♔h2!** (19... ♔g3–+ was threatened)

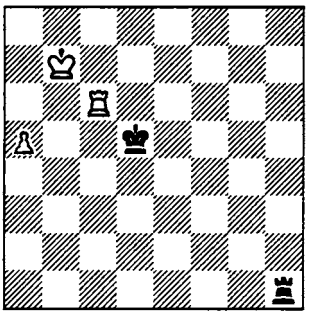
Khólmov - Timoscenko
Pavlodar (Kazakhstan), 1982



419 =



420 ▲ –+



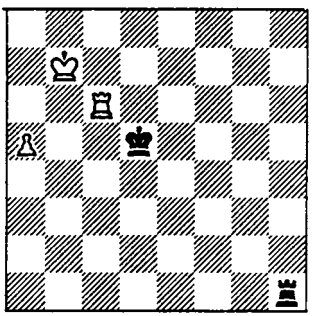
421 △ +−

19... ♔f2 20. ♖a2 ♖e2 21. ♖e2 ♔e2 22. ♔g2 Draw.

421. Theoretical position. White's pieces are ideally placed; he wins, no matter how to move. **1. a6 ♖a1 2. ♖b6 ♖h1 3. a7**+−

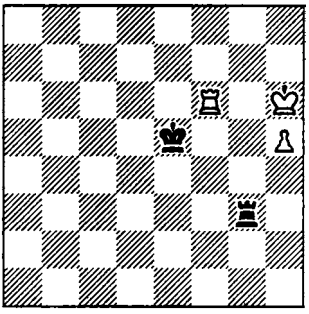
422. 1... ♖b1 [1... ♖h7 2. ♔b6 ♖h1 3. a6+−] **2. ♔c7 ♖h1 3. a6**+−

423. Here White is unable to win, because his king is not at g7. **1. ♖a6** [1. ♖g6 ♖h3 followed by ♔f5=] **1... ♔f5!** [1... ♖h3? loses due to 2. ♔g7 ♔f5 3. ♖f6+−] **2. ♖g6** Nothing is achieved by 2. ♔h7 ♖b3 3. ♖g6 ♖b7 (3... ♖b1 4. h6 ♖b3=) 4. ♖g7 ♖b8 5. ♖f7 ♔g5 6. h6



422 ▲ +−

Kuzmin G. - Thipsay
Delhi, 1984



423 △

♖b6= **2... ♖h3 3. ♖g1 ♔f6 4. ♖f1 ♔e7=**

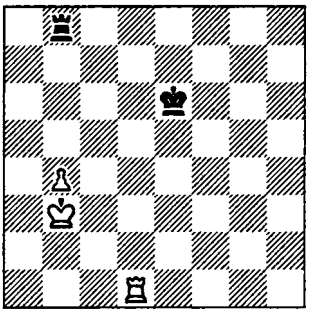
10.15 Defense by frontal checks

The idea behind method is to prevent the stronger side's king from advancing by means of frontal checks. The opponent must not be allowed to advance his pawn even one square forward!

424. 1. ♖d4 ♔e5! If the black king were at e7, then White would win: 1... ♔e6 There is nothing better. 2. ♔c4 ♔e5 3. ♖d5+ ♔e6 4. b5! The pawn has advanced. 4... ♖c8+ 5. ♖c5 ♔d7 6. b6!+−. **2. ♔c3** [or 2. ♖d7 ♔e6 3. ♖a7 ♔d6 4. ♔a4 ♔c6=] **2... ♖c8 3. ♖c4 ♖b8!** Threatening 4...♔d6. **4. ♖c6 ♔d5 5. ♖a6 ♖c8 6. ♔b3 ♖c6! 7. ♖a7 ♖b6! 8. ♖c7 ♔d6 9. ♖c4 ♖c6** with a draw. As a rule, against a knight's pawn the drawing chances are good.

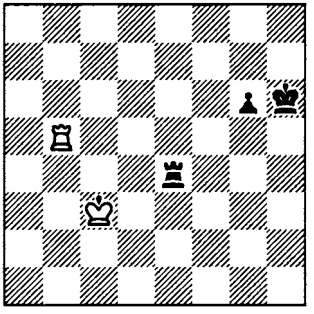
425. 1. ♔d3?? A draw could have been obtained by 1. ♖b1 g5 2. ♔d3 ♖e8 3. ♖h1 ♔g6 4. ♖g1 ♖e5 5. ♔d4! **1... ♖e1 2. ♔d2**

Grigoriev, Sheron
1937



424 △ =

Tal - Zaitsev I.
URS, 1968



425 △ =

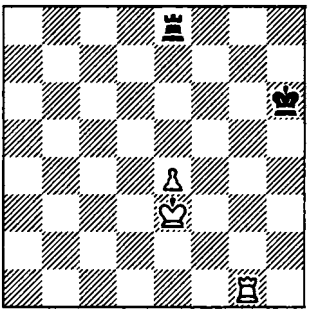
♖e8 3. ♖b1 g5 4. ♖h1 ♔g6 5. ♖g1 ♖e5! White does not have 6. ♔d4=. **6. ♔d3 ♔f5 7. ♔d4 ♖e4 8. ♔d3 g4–+**

With a bishop or a central pawn the winning chances increase. The winning plan is to move the king ahead of the pawn with one square separating them diagonally, while the rook supports the pawn's advance from behind.

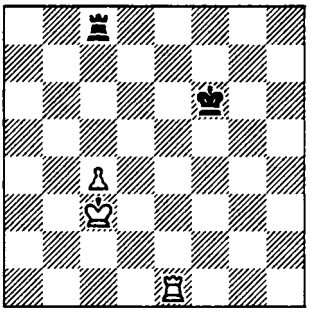
426. 1. ♔d4 ♖d8 2. ♔c5 ♖e8 3. ♔d5 ♖d8 4. ♔e6 ♖e8 5. ♔f6!, and White wins.

427. Theoretical ending. White wins if he manages to post his king

Cheron



426 △ +–

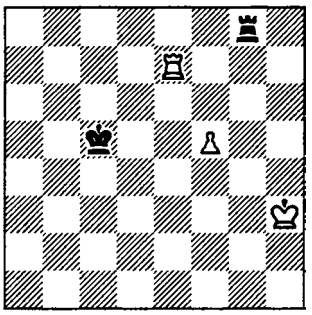


427 △ +–

ahead of the c4-pawn with one square separating them diagonally. There are two such squares, e6 and a6. The e6-square is inaccessible to the white king, but a6 can be reached. **1. ♔b4 ♖b8 2. ♔a5 ♖c8** [or 2... ♖a8 3. ♔b6 ♖b8 4. ♔c7+–] **3. ♔b5 ♖b8 4. ♔a6! ♖c8 5. ♖c1 ♔e7 6. ♔b7 ♖c5 7. ♔b6 ♖h5** No better is 7... ♖c8 8. c5 ♖b8 9. ♔c7+– **8. c5 ♔d8 9. ♖d1 ♔c8 10. ♖g1 ♖h8 11. c6+–**

428. 1... ♖g5? Although the white pawn has already reached the 5th rank, Black could have obtained a draw by a typical maneuver: 1... ♔d6 2. ♖e1 (or 2. ♖e6 ♔d7 3. ♔h4 ♖e8)

Sveshnikov - Kuzmin G.
Tashkent, 1980

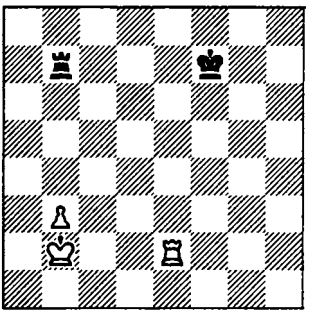


428 ▲ =

2... ♔d7! 3. ♔h4 ♖e8= **2. ♖e5 ♔d6 3. ♔h4 ♖g1 4. ♖e2 ♔d7 5. ♔h5 ♖g8 6. ♔h6**, and the pawn reaches f7.

In conclusion let us examine a practical example with a pawn on the 3rd rank.

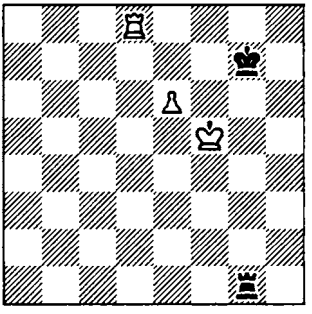
Vaisman - Adamski
Bucharest, 1981



429 △ +–

429. 1. ♖e4! with the idea b4. **1... ♔f6 2. ♔c3 ♔f5 3. ♖e3 ♔f4** [or 3... ♖c7 4. ♔d4 ♖b7 5. ♔c5 ♔f4 6. ♖h3 ♔e5 7. ♖h5 ♔e6 8. ♖h6 ♔e5 9. b4+–] **4. ♖e1!** with the idea b4. **4... ♖c7 5. ♔d4 ♖b7 6. ♔c4 ♖c7 7. ♔d5! ♖b7 8. ♖b1** Black resigned.

10.16 Several interesting positions

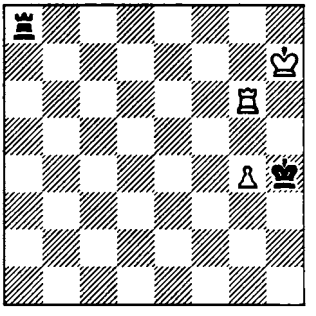


430 ▲ =

430. Theoretical position. **1... ♖e1!** Black loses after 1... ♖f1? 2. ♔e5 ♖e1 3. ♔d6 ♖d1 4. ♔e7 ♖a1 5. ♔e8+– **2. ♖d7** [2. ♖a8 ♖e2=] **2... ♔f8 3. ♔f6 ♖f1** Draw.

431. 1... ♖a4! 2. g5 ♔h5! 3. ♖g7 [or 3. ♖g8=] **3... ♖a5 4. g6 ♖a6! 5. ♖g8 ♖b6** White is unable to improve his position. Draw.

Tseitlin - Lapienis
URS, 1969

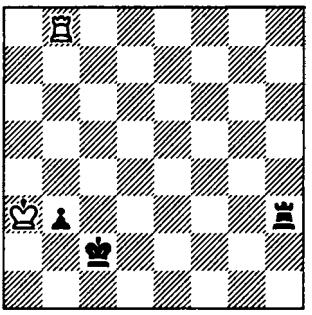


431 ▲ =

432. 1... ♖g3 [1... b2 2. ♔a2=] **2. ♖b7 ♖c3 3. ♖b4!** The only saving move. **3... ♖c8** [3... ♖g3 4. ♖b8=] **4. ♖c4 ♖c4** stalemate. Draw.

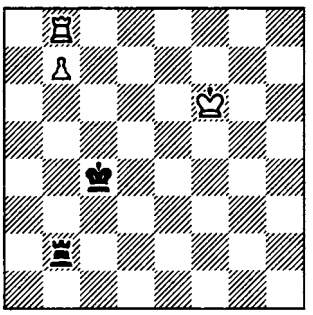
Black saves the draw by hiding his king in the "shadow" of the white pawn.

Rinck
1908



432 ▲ =

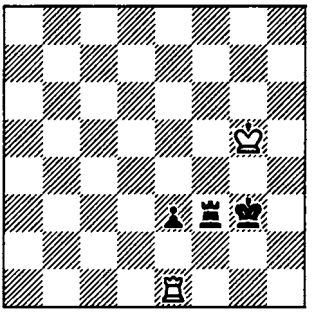
Izenegger
1954



433 ▲ =

433. 1... ♖b6 2. ♔e7 ♔b3! (the only saving move) **3. ♔d7 ♖b4! 4. ♔c7 ♖c4 5. ♔d6 ♖b4** with a draw.

Keres
1946



434 △ =

434. 1. ♖e2 ♔h3 2. ♖a2 [2. ♔h5? fails due to 2... ♖g3! 3. ♖a2 (3. ♔h6 ♔g4−+) 3... ♖g2 4. ♖a3 ♖e2 5. ♔g5 ♔g3, and Black wins easily.] **2... ♖f2** [or 2... ♖f8 3. ♖e2 ♖e8 4. ♔f4=] **3. ♖a3 ♖f3** [3... ♖e2 4. ♔f4=] **4. ♖a2 ♔g3 5. ♖e2!**, and Black has achieved nothing. Draw. To play rook endings well, one must pay serious attention to the rook and pawn vs. rook endings.

10.2 ROOK AND TWO PAWNS AGAINST ROOK

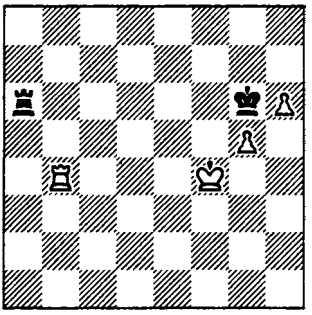
10.21 Connected pawns

Two connected pawns normally win, but if the defender manages to blockade the pawns, a draw is possible.

435. 1. ♖d4 ♖b6 Black's task is to watch over the 6th rank with his rook. **2. ♖d8** There is no other way. **2... ♖b4 3. ♔e5 ♖b7!** with the idea ♔g5. **4. ♖g8 ♔h7 5. ♖d8 ♔g6=**

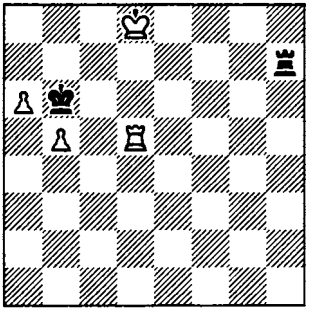
436. 1. ♔c8 ♖g7 2. ♖d7 ♖g8 3. ♖d8 ♖g7 4. ♔b8 Nothing is achieved by 4. ♖d6 ♔b5 5. ♔b8 ♖g8= **4... ♖h7 5. ♖d6 ♔c5!** The only move. Losing is 5... ♔b5? 6. a7 ♖h8 7. ♔c7 ♖h7 8. ♖d7 ♖h8 9. ♔b7+− **6. b6** [or 6. a7 ♔d6 7. a8♕ ♖h8 8. ♔b7 ♖a8 9.♔a8

Horvits, Kling
1851



435 =

Cheron
1926

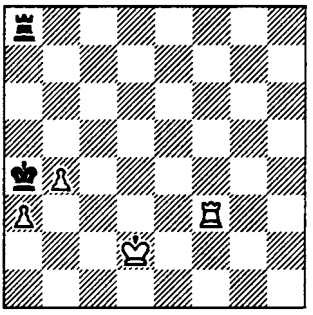


436 △ =

♔c5=; 6. ♖d8 ♔b6=; 6. ♖g6 ♖h8 7. ♔c7 ♖h7 8. ♔d8 ♔b5=] **6... ♔d6 7. ♔a8** [7. a7 ♔c5!=] **7... ♖h8 8. ♔a7 ♔c6 9. b7 ♔c7 10. b8♕ ♖b8** stalemate. Draw. One is unable to know all theoretical positions; moreover it is not necessary. In practice it is important just to master the main methods of defense (in this case - the blockade of pawns).

The white pawns are firmly blockaded, but Black must play very precisely in order to avoid transposing into a lost ending with rook and pawn vs. rook.

Serper - Chernin
Groningen, 1993



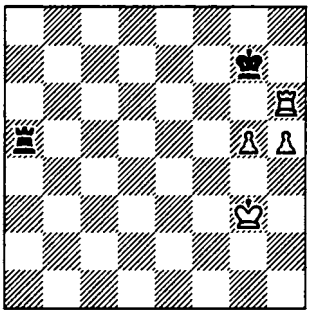
437 ▲

437. 1... ♖d8? Correct was 1... ♖c8! 2. ♖c3 ♖h8 3. ♔d3 ♖h4! 4. ♖c8 (or 4. ♖c7 ♔a3 5. b5 ♔b4 6. b6 ♔a5 7. b7 ♖b4=) 4... ♔a3 5. b5 ♔b4 6. b6 ♖h7 7. ♖c7 ♖h8 8. b7 ♖b8 with a draw. Also possible was 1... ♖h8 2. ♖c3 ♖h2 3. ♔d3 ♖h4 4. ♖c4 ♖h3 5. ♔d4 ♖a3 6. ♔c5 ♖b3! 7. b5 ♔a5= **2. ♔c3! ♖c8** No better is 2... ♔a3 3. ♖f5 ♖c8 4. ♖c5 ♖a8 5. ♖a5+– **3. ♔b2! ♖h8 4. ♖f6!** The only move. Nothing is achieved by 4. ♖f5? ♖h5! 5. ♖f8 (5. ♖f6 ♔b5) 5... ♖h2 6. ♔c3 ♖h3 7. ♔c4 ♖h4 8. ♔c5 ♖h5 9. ♔b6 ♖h6= **4... ♖h2 5. ♔c3 ♖h3 6. ♔c4 ♖h4 7. ♔c5 ♖h5 8. ♔b6 ♔a3 9. b5! ♔b4 10. ♖f4 ♔c3 11. ♔a6**, and Black resigned.

Sometimes the defender manages to draw even when pawns are not blockaded. This is possible only if the stronger side's pieces are placed badly.

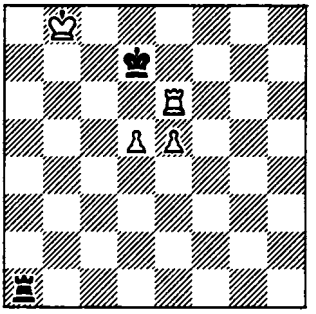
438. 1. ♔g4 ♖a4= Black checks, thus not giving the white rook an opportunity to get free.

439. 1... ♖b1! Bad is 1... ♖a5 2. ♖d6 ♔e7 3. ♔c7+– **2. ♔a7 ♖b5 3. ♖d6 ♔c7! 4. ♖c6 ♔d8 5. ♖d6 ♔c7!** Draw.



438 △ =

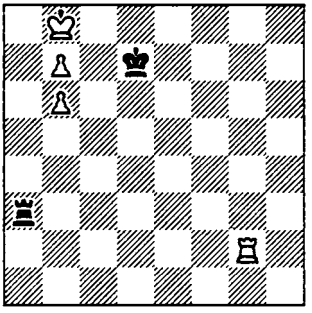
Kasparian
1946



439 ▲ =

10.22 Doubled pawns

Duras
1902

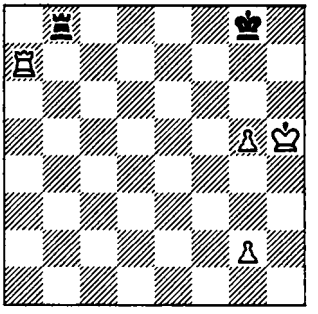


440 △ +–

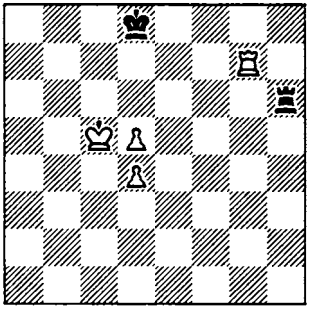
440. 1. ♖d2 ♔e7 2. ♖d6! If there were no the b6-pawn, White would have won by building a bridge. **2... ♖c3** [2... ♔d6 3. ♔c8 ♖c3 4. ♔d8+–] **3. ♖c6! ♖c6 4. ♔a7** White wins.

If one of the doubled pawns has reached the 6th rank, with the weaker side's king being placed on the back rank, then a win is easy even in the case of a knight's pawn.

441. Theoretical position. **1. ♔h6! ♖b6 2. g6 ♖b8** If there were no the pawn on g2, it would have been a draw. **3. ♖a6! ♖f8 4. g4 ♖b8 5.g7 ♖c8 6. ♖f6 ♖a8 7. ♖f8+–**



441 △ +–

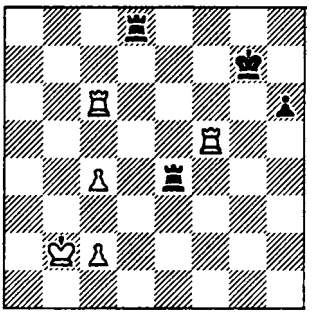


442 =

442. Theoretical position. Black draws "a la Philidor", but exact play is required. **1. ♖b7 ♖g6 2. ♖b6 ♖g4!** The only move. Bad is 2... ♖g1 3. ♔c6+–; or 2... ♖g7 3. ♖b8! ♔c7 4. ♖a8 ♖g6 5. d6 ♖d6 6. ♖a7+– **3. d6 ♖g1 4. ♔c6 ♖c1 5. ♔d5 ♖h1 6. ♔e6 ♖e1 7. ♔d5 ♖h1** Draw.

443. 1... ♖f8! The simplest. Black easily draws by sacrificing his pawn. **2. ♖f8 ♔f8 3. ♖h6 ♔e7!** But not 3... ♖c4 4. ♖e6!+– **4. ♔b3 ♔d7 5. ♔b4 ♖e5! 6. c5 ♖e1** with a draw.

Yandemirov - Ruban
Kolontaevo, 1994

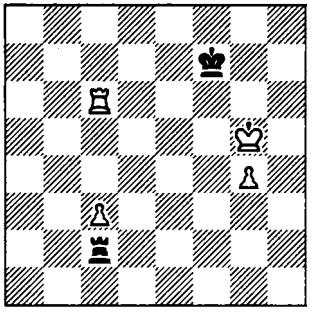


443 ▲ =

10.23 Isolated pawns

Two isolated pawns normally win. As a rule, one of them is sacrificed, and the other queens.

Romanishin - Vaganian
URS, 1971

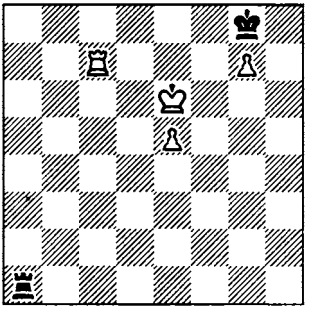


444 △ +–

444. Here White wins easily, because his rook and king are very active. **1. ♖c7 ♔e6 2. ♔g6 ♖g2 3. g5 ♖g3 4. ♔h6 ♔d6 5. ♖c8 ♔d7 6. ♖c4** [6. ♖f8 ♖c3 7. g6+–] **6... ♔e6 7. g6**, and White wins.

445. 1. ♖d7! ♖a2 [1... ♖a6 2. ♔f5 ♖a5 3. ♔f6 △ e6+–] **2. ♔d6 ♖d2** [2... ♖a6 3. ♔d5 followed by e6] **3. ♔e7 ♖a2 4. ♖d1!** The most precise. **4... ♖e2** [4... ♔g7 5. ♖g1 with the idea e6+–; 4... ♖a7 5. ♔f6 ♖f7 6. ♔e6 ♖f2 7. ♖g1+–] **5. e6 ♖a2 6. ♖f1** Black resigned.

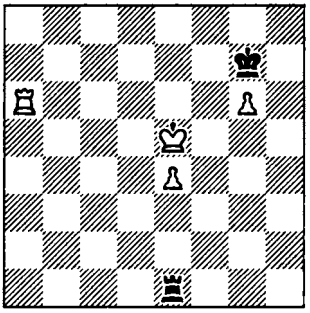
Eingorn - Lputian
Lvov, 1984



445 △ +–

If one of the pawns is rook's or knight's, then a win is much more difficult or even impossible.

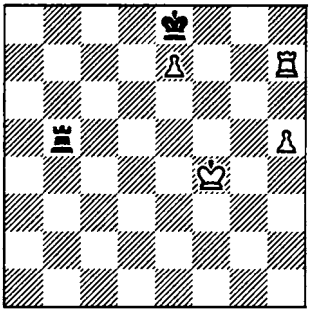
Dvoretzky - Fillipovic
Polanica Zdroj, 1973



446 △ =

446. 1. ♔d5 ♖d1 2. ♔e6 ♖g1! The only move. Bad is 2... ♔g6 3. ♔e7 ♔g7 4. e5 ♖b1 5. ♖a7! △ e6+–; or 2... ♖b1 3. e5 ♔g6 4. ♔e7 ♔f5 5. e6 ♖b7 6. ♔f8 ♔f6 7. e7+– **3. ♖a7 ♔g6 4. e5 ♖e1!** In the game Black played 4... ♖b1? 5. ♔e7 ♖b6 6. e6 ♖b8 (or 6... ♔f5 7. ♖a5 ♔g6 8. ♖a1!+–) 7. ♖a1, and White has won. **5. ♔d6 ♔f5 6. ♖f7 ♔g6 7. ♖f2 ♖a1!** with a draw.

Chernin - Mukhin
URS, 1978



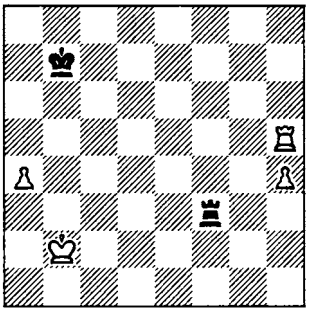
447 ▲ =

447. 1... ♖a5! Losing is 1... ♖b4? 2. ♔e5 ♖b5 3. ♔d6 ♖b6 4. ♔d5 ♖b5 5. ♔c6 ♖b1 6. ♖g7! ♖c1 7. ♔d6 ♖d1 8. ♔e6 ♖e1 9. ♔f6 ♖e6 10. ♔g5! ♖e7 11. ♔f6! ♖e1 12. ♖g8 ♔d7 13. h6 ♖f1 14. ♔g7 ♖g1 15. ♔h8 ♖h1 16. ♖g6 △ ♔g7+– **2. ♔g4** Threatening 3. ♖g7. **2... ♖a4 3. ♔f5 ♖a5 4. ♔e4** [4. ♔e6 ♖h5=; 4. ♔f6 ♖a6 5. ♔g7 ♖a1=] **4... ♖b5 5. h6 ♖h5 6. ♖h8 ♔e7 7. h7 ♔f7** Draw.

In positions with two rook's pawns the defender can employ the already examined defensive system, attacking the h-pawn with the rook from the side.

448. 1... ♖f4! Black ties the white rook to the defense of the h4-pawn. **2. ♔b3 ♔a6 3. a5 ♖e4 4. ♔c3 ♖f4 5. ♔d3 ♖g4 6. ♔e3 ♖c4 7. ♔f3 ♖c3 8. ♔e4 ♖c4 9. ♔d5 ♖g4 10. ♔e6 ♖c4 11. ♖h8 ♔b7 12. ♖h7** [12. h5 ♖c6! 13. ♔d5 (13. ♔f5 ♖c5 14. ♔g6 ♖c6=) 13...♖f6! 14. ♔e5 ♖c6 15. ♖d8 ♖h6=] **12... ♔a6 13. h5 ♖c5! 14. ♖h8 ♔b7!** [14... ♔a5? 15. h6+–] **15. h6 ♖c6 16. ♔e5 ♖g6 17. ♔f5 ♖c6 18. a6 ♔a7!** [18... ♖a6 19. ♔g5!+–] **19. ♔g5 ♖c5 20. ♔f4 ♖c6** Draw.

Suetin - Portisch F.
Belgrade, 1977

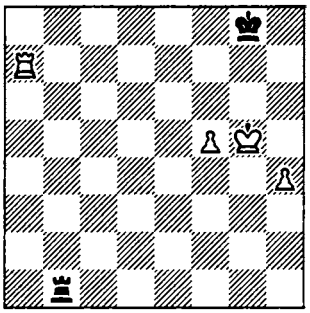


448 ▲ =

Positions with f- and h-pawns are the most complicated. Theorists have proved that the defender can draw if his king is placed in front of the pawns and is not cut off by the opponent's rook on the back rank. While defending a worse rook ending, one should bear in mind the possibility of transposing into a drawn ending with the f- and h-pawns.

Let us first consider a position where the stronger side wins.

Gheorghiu - Robatsch
Ljubljana, 1969



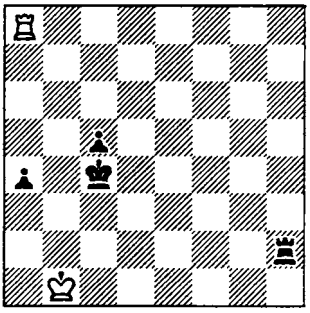
449 △ +−

449. 1. h5 ♖g1 2. ♔f6 [2. ♔h6? ♖g2=] **2... ♖b1** [2... ♖h1 3. ♖d7 ♖h2 4. ♖d8 ♔h7 5. ♔e7, and White wins.] **3. h6!** Nothing is gained by 3. ♖a8 ♔h7 4. ♔e7 ♖b7 5. ♔f8 in view of 5... ♖b6 6. ♖a7 ♔h6 7. ♔f7 ♔g5! 8. ♔g7 (or 8. ♖a5 ♖b7 9. ♔e6 ♖b6 10. ♔e5 ♔h5=) 8... ♔f5 9. h6 (9. ♖a5 ♔g4=) 9... ♖g6 10. ♔h7 ♖g1= **3... ♖b6** [3... ♖h1 4. ♖g7 ♔f8 (4... ♔h8 5. ♖e7! ♔g8 6. ♖e8 ♔h7 7. ♔f7 ♖a1 8. f6 ♖a7 9. ♔e6+−) 5. ♔g6 ♖g1 6. ♔h7 ♖f1 7. ♖a7! ♖g1 8. f6 ♖g2 9. ♖g7 ♖f2 10. ♔g6+−] **4. ♔g5 ♖b1 5. f6** and White wins, for example: **5... ♖g1 6. ♔f5 ♖f1 7. ♔e6 ♖e1 8. ♔d6 ♖d1 9. ♔e7 ♖e1 10. ♔d8+−**

In this game too, the stronger side has easily won.

450. 1... ♔b3 [1... ♔c3 is also winning.] **2. ♖b8 ♔c3 3. ♔a1** [or 3. ♖g8 c4 4. ♖g3 ♔b4 5. ♖f3 c3 −+] **3... c4 4. ♔b1 ♖h7** [4... a3 5. ♖g8 ♖d2−+] **5. ♔a2 ♔c2 6. ♖b1** [6. ♖b2 ♔d3−+] **6... ♖e7 7. ♖g1 c3 8. ♖g2 ♔d1** White resigned.

Adamski - Pisietsky
Nice, 1974



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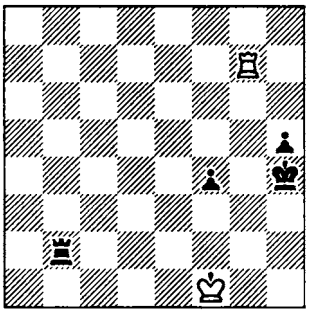
Taimanov - Gulko
URS, 1976



451 ▲ =

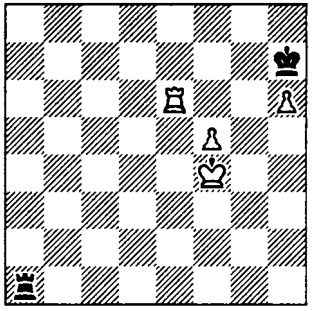
451. Variation from the game. Here White manages to draw, because the black king is cut off on the h-file. **1... ♔h3 2. ♔g1! h4**

[or 2... f3 3. ♖f7=] **3. ♖g8 f3 4. ♖f8 ♔g3** [or 4... ♖g2 5. ♔f1! ♔g3 6. ♖g8 ♔h2 7. ♖f8=] **5. ♖g8 ♔f4 6. ♖f8 ♔e3 7. ♖e8 ♔d3 8. ♖d8 ♔e2 9. ♖e8 ♔d1 10. ♖f8** with an easy draw.

If the defender's king is not cut off by the opponent's rook on the back rank, then a draw is achieved comparatively easily, precise game supposed.

Let us examine some examples.

Maizelis

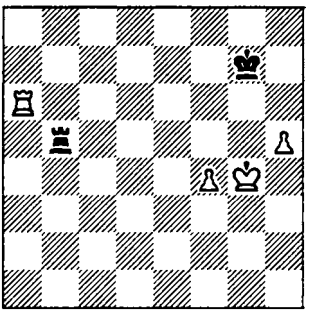


452 ▲ =

452. Theoretical ending. **1... ♖a2 2. ♔g5** [or 2. ♔e5 ♖e2] **2... ♖g2 3. ♔f6 ♖f2!** Black must prevent **4. ♔f7.** Bad is 3... ♔h6 4. ♔e7! (but not 4. ♔f7? ♔h7 5. f6 ♖g7! 6. ♔e8 ♖g8 7. ♔d7 ♖a8! with a draw) 4... ♔h7 5. f6 ♖a2 6. f7+– **4. ♖e3** [4. ♖e7 ♔h6 =; 4. ♖e5 ♔h6=] **4... ♖a2! 5. ♖e6** [5. ♔f7 ♔h6=] **5... ♖f2**, and Black draws.

453. 1. ♖g6 ♔f7! The simplest, however, as was pointed out by Averbakh, a draw is also obtainable by 1... ♔h7 2. f5 ♖b1 3. ♔g5 ♖g1 4. ♔f6 ♖a1 5. ♖g7 ♔h6 6. ♖e7 ♖a6 7. ♖e6 ♖a7 8. ♖e1 ♖b7!= (but not 8... ♖a6 due to 9. ♔f7 ♔g5 10. h6!, and Black loses) **2. ♖g5 ♖b1 3. ♖c5** Black also draws after 3. h6 ♖a1! (losing is 3... ♖g1? 4. ♔f5 ♖h1 5. ♖g7 ♔f8 6. ♔g6 ♖g1 7. ♔h7 ♖a1 (7... ♖f1 8. ♖a7 ♖f4 9. ♔g6 ♖g4 10. ♔f6 ♖f4 (10... ♔g8 11. ♖g7 ♖g7 12. hg+–) 11. ♔g5+–) 8. ♖g5 ♖a7 9. ♔h8+–) 4. ♖h5 (4. ♔f5 ♖a5=; 4. h7 ♖g1=) 4... ♔g8 5. f5 ♔h7 6. f6 (6. ♖h3 ♖g1 7. ♔h5 ♖f1 8. ♔g5 ♖g1 9. ♔f6 ♖a1! 10. ♖e3 ♖b1! 11. ♖e6 ♖f1! see above) 6...

Gligoric - Smyslov
Moscow, 1947

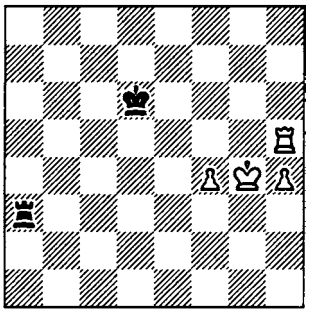


453 △ =

♖a4 7. ♔f5 ♖a5 8. ♔e6 ♖a6= **3... ♔f6 4. ♖c6 ♔g7!** [Bad is 4... ♔f7? in view of 5. ♔g5 ♖g1 6. ♔f5 ♖h1 7. ♖c7 ♔g8 8. ♔f6 ♖a1 9. f5+–] **5. ♔g5 ♖g1 6. ♔f5 ♖a1 7. ♖c7** [7. ♖g6 ♔f7=] **7... ♔h6 8. ♖e7 ♖b1 9. ♖e8 ♔g7 10. ♖e5 ♖a1 11. ♖d5 ♖f1 12. ♖d4 ♖a1 13. ♖d6 ♖a5 14. ♔g4 ♖a1** [14... ♖b5=] **15. ♖e6 ♖g1 16. ♔f5 ♖a1 17. h6 ♔h7! 18. ♖d6 ♖a2 19. ♔g5 ♖g2 20. ♔f6 ♔h6 21. ♔e7 ♔h7 22. f5 ♖e2 23. ♖e6 ♖a2 24. f6 ♖a8!** with a draw.

In practice the weaker side very often loses drawn positions due to time pressure. Even strong players err in these endings.

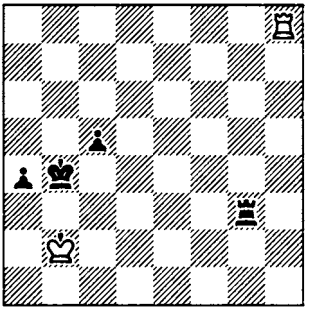
Geller - Rovner
1956



454 ▲ =

454. 1... ♔h7! [1... ♔f7? 2. ♖h4!+–] **2. ♖h4** [2. ♖e4 ♖g1 3. ♔f6 ♖a1!=] **2... ♖g1 3. ♔f6 ♖a1 4. ♖e4 ♖a2!** [4... ♖a6? 5. ♖e6 ♖a1 6. ♔f7+–] **5. ♖e8** [5. ♖e6 ♖f2!=] **5... ♖a1=**

Polugaevsky - Ree
Netherlands, 1981

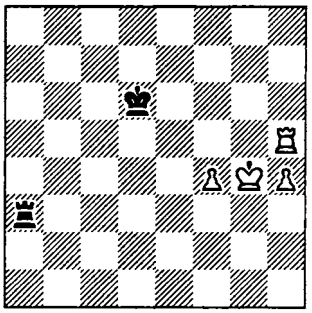


455 △ =

455. 1. ♖b8 ♔c4 2. ♖a8 [2. ♖h8=] **2... ♖g2 3. ♔a3 ♔c3 4. ♖a4?** This loses. A draw could have been obtained by 4. ♖h8 ♖d2 5. ♖h3 ♖d3 6. ♖h2! Draw. **4... c4 5. ♖a8 ♖g7! 6. ♔a2 ♔c2 7. ♔a1 c3 8. ♔a2 ♖b7 9. ♖a6 ♖d7 10. ♖a8 ♔d2** White resigned.

456. 1... ♔e6 2. ♔g5 or 2. ♖g5 ♔f6 3. h5 ♖a1 4. ♖g6 ♔f7=, as it was shown previously. **2... ♔f7?** A draw could have been achieved by 2... ♖g3!

Euwe - Kramer
Leeuwarden, 1940



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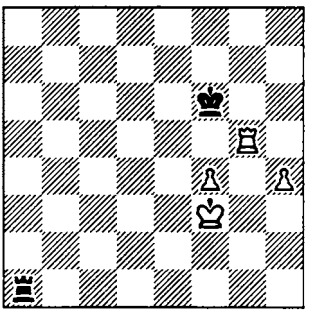
3. ♔h6 ♔f6 4. ♖g5 ♖h3 5. h5 ♖h1= **3. ♖h7 ♔g8** [3... ♔e6 4. f5+–] **4. ♖b7 ♖a1 5. h5 ♖a6 6. f5 ♖c6 7. f6 1:0**

Smyslov - Makogonov
Leningrad, 1947



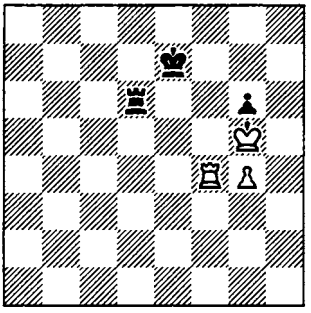
457 ▲ =

457. 1... ♖f1 2. ♔g4 ♖g1 3. ♔h5 ♖a1 Also possible is 3... ♖f1= **4. ♖g8** [4. ♔h6 ♖f1] **4... ♔f7 5. ♖g3 ♖a5 6. ♔g4 ♔f6 7. ♖c3 ♖b5 8. ♖c6 ♔f7 9. ♖c7 ♔f6 10. h5** Otherwise White is unable to improve his position. **10... ♖a5 11. ♖d7 ♖a1 12. h6 ♖g1 13. ♔f3 ♖h1 14. h7 ♔f5! 15. ♔g3 ♔e6 16. ♖a7 ♔f5 17. ♖b7 ♔g6** [17... ♖h6? 18. ♖b5+–] **18. ♔g4 ♖g1 19. ♔f3 ♖h1 20. ♔e4 ♖e1 21. ♔d5 ♖d1 22. ♔e5 ♖e1 23. ♔d6 ♖d1 24. ♔e7 ♔h7 25. ♔f6 ♔h6 26. f5 ♖a1 27. ♔f7 ♖a8** Draw.

10.3 ROOK AND PAWN AGAINST ROOK AND PAWN

Although these endings are usually drawn, even in such simple positions there are many subtleties, and so some theoretical positions and typical methods of play are best known. In the majority of cases the game transposes into either a rook and pawn vs. rook, or a rook vs. pawn ending.

Taimanov - Estevez
Brno, 1975

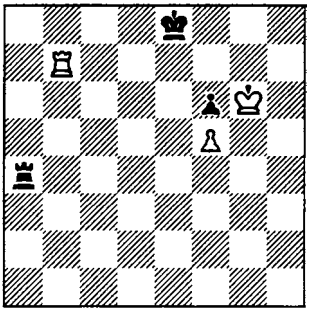


458 △ =

458. Sometimes, instead of passive defense, it is better to give up a pawn, thus reaching a theoretically drawn position (that is why a firm knowledge of typical positions is needed!) **1. ♔h6 ♖f6!** The only move. 1... ♖a6 2. g5+– **2. ♖a4 g5?** Black should have sacrificed the pawn in another way: 2... ♔f7! 3. ♔h7 (3. ♖a7 ♔g8=) 3... ♖f1 4. ♖a7 ♔f6 5. ♖a6 ♔f7! 6. ♖g6 ♖h1 7. ♖h6 ♖g1 8. ♖h4 ♔f8 9. ♔h6 ♔g8 10. g5 ♖a1= **3. ♔g5** Now White is winning. **3... ♖f1** [3... ♖b6 4. ♖f4+–] **4. ♖a7 ♔f8 5. ♔g6 ♖f2 6. g5 ♖b2 7. ♖a8 ♔e7 8. ♔g7 ♖f2 9. g6 ♖f1 10. ♔g8 ♖g1 11. g7 ♖g2 12. ♖f8** Black resigned.

459. 1... ♖a6? Senseless, since the f6-pawn is lost in any case. A draw could have been obtained by 1... ♔f8! 2. ♖b6 ♖f4! 3. ♔f6 ♔g8

Taimanov - Mueller
Varna, 1975



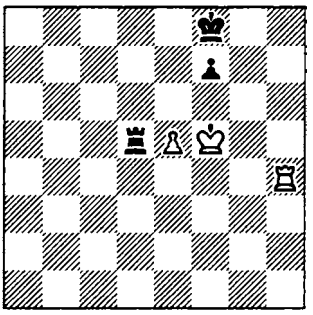
459 ▲ =

4. ♖b8 ♔h7, transferring the king to the short side. **2. ♔g7! ♖c6 3. ♖b8 ♔e7 4. ♖b1 ♖a6 5. ♖e1 ♔d8 6. ♔f7+– ♔d7 7. ♖d1 ♔c7 8. ♔e7** followed by **9.♖d7** and **10.♖d6.** Black resigned.

In the following example White managed to exploit the bad positioning of Black's pieces.

460. 1. ♔f6 ♔g8 [1... ♔e8 2. e6+–] 2. ♖g4! ♔f8 3. ♖a4! [3. ♖g7? ♖e5=] **3... ♖d8?** No better is 3... ♔e8 4. ♖a8 ♔d7 5. ♖a7+–; a draw could have been obtained by 3... ♔g8! 4. ♖a8 ♔h7 5. ♖f8! ♖d1 6. ♖f7 ♔g8 7. ♖a7 ♖f1 8. ♔e6 ♖e1! (8... ♖b1? 9. ♔e7 ♔g7 10. e6 ♖b8 11. ♔d6!+–) **4. ♖a7?** A mistake in response. Winning is 4. ♖h4! ♔g8 5. ♔e7 ♖d5 6. ♖g4 ♔h7 7. ♔f7+– **4... ♖b8?** [4...

Kirov - Koshic
Novi Sad, 1992

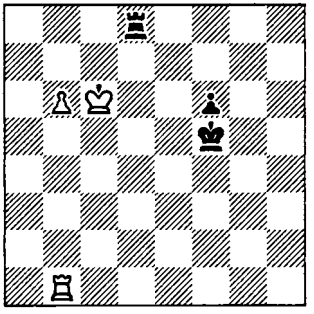


460 △

♔g8=] **5. ♖f7 ♔g8 6. ♖g7 ♔f8 7.e6 ♖b6 8. ♖a7 ♖b8 9. ♖h7 ♔g8 10. ♖g7** Black resigned.

Foreseeing the ending with pawn against rook, Black must play accurately.

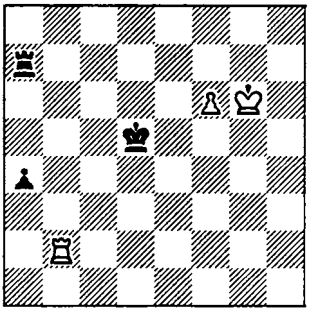
Alekhin - Bogoljubow
Germany, 1929



461 ▲ =

461. 1... ♔g4? The ending with pawn against rook is unavoidable, and so Black should have prepared for it. A draw could have been achieved by 1... ♔e4!, for example: 2. b7 f5 3. b8♕ ♖b8 4. ♖b8 f4 5. ♔c5 f3 6. ♖f8 ♔e3 7. ♔c4 f2 8. ♔c3 ♔e2 9. ♖e8 ♔d1= **2. b7 f5 3. b8♕ ♖b8 4. ♖b8 f4 5. ♔d5 f3 6. ♔e4 f2 7. ♖f8 ♔g3 8. ♔e3** Black resigned.

Konstantinopolski - Fridman
1940



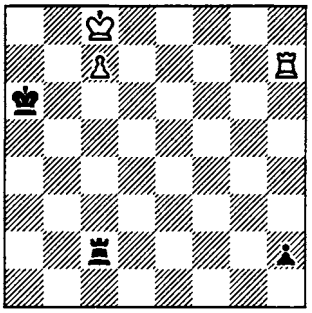
462 △ +–

462. 1. ♖c2! Cutting off the black king from the a-pawn Only a draw results from 1. f7 ♖f7 2. ♔f7 ♔c4= **1... ♔e6** [1... a3 2. f7 ♖f7 3. ♔f7 followed by ♖a2+–] **2. ♖c3!** Bad is 2. f7? ♖f7 3. ♖e2 ♔d5 4. ♔f7 ♔c4 with a draw. **2... a3 3. f7 ♖f7 4. ♖e3 ♔d5 5. ♔f7 a2 6. ♖a3** Black resigned.

We have examined the transition to rook and pawn vs. rook and rook vs. pawn endings. Besides, some interesting tactical and strategic ideas occur in rook and pawn vs. rook and pawn endings. One of them is demonstrated in this famous study by Emanuel Lasker.

463. The winning plan is to drive the black king onto a2 or b2, after which ♖h2 decides. This goal is achieved by force. **1. ♔b8 ♖b2 2. ♔a8 ♖c2 3. ♖h6 ♔a5 4. ♔b7 ♔a8 ♖c2 3. ♖h6 ♔a5 4. ♔b7 ♖b2 5. ♔a7 ♖c2 6. ♖h5 ♔a4 7. ♔b7 ♖b2 8. ♔a6 ♖c2 9. ♖h4 ♔a3 10. ♔b6** Threatening 11. ♖h2. **10... ♖b2 11. ♔a5 ♖c2**

Lasker
1890

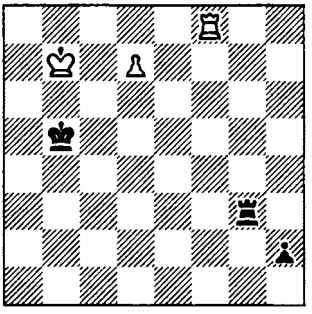


463 △ +–

12. ♖h3 ♔a2 13. ♖h2, and White wins. Lasker's idea was developed in chess composition, as well as in practice.

The idea is the same, but the solution is more complicated.

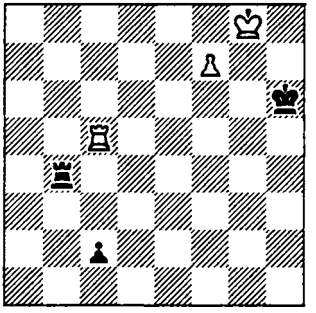
Kopaev
1951



464 △ +–

464. 1. ♖f5 ♔a4 The best retreat. **2. ♖a5! ♔b4 3. ♖h5 ♖d3 4. ♔c7 ♖c3 5. ♔b6** If White had not given check on the 2nd move, then Black would have drawn by ♖b3. **5... ♖d3 6. ♖h4 ♔a3 7. ♔c7 ♖c3 8. ♔d8!** A by-pass. White needs to reach a5 with his king, but right off this is impossible: 8. ♔b6 ♖b3. **8... ♖c2 9. ♔e7 ♖e2 10. ♔d6 ♖d2 11. ♔c6 ♖c2 12. ♔b5 ♖b2 13. ♔a5 ♖d2 14. ♖h3 ♔a2 15. ♖h2**, and White wins.

Jansa - Geller
Moscow, 1970

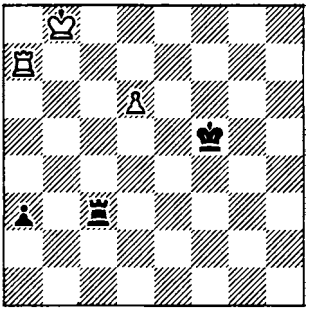


465 ▲

465. 1... ♖g4 2. ♔h8 ♖f4 3. ♖c6 ♔h5 4. ♔g7 ♖g4 5. ♔h7 ♖f4 6. ♖c5 ♔h4 7. ♔g7 ♖g4 8. ♔f6 ♖f4 9. ♔e6 ♖e4 10. ♔f5, and Black resigned in view of the following line: **10... ♖e2 11. ♔g6 ♖g2 12. ♔h6 ♖f2 13. ♖c4 ♔h3 14. ♔g6 ♖g2 15. ♔h5 ♖f2 16. ♖c3** followed by ♖c2+–

The following original study develops Lasker's theme.

Kalandadze
1970

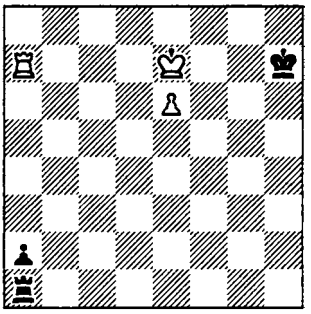


466 △ +–

466. 1. d7 ♖d3 2. ♔c7 ♖c3 3. ♔d6 ♖d3 4. ♔e7 ♖e3 5. ♔f7 ♖d3

6. ♖a5 ♔g4 7. ♔e7 ♖e3 8. ♔f6 ♖d3 9. ♖a4 ♔h5 Otherwise White plays 10.♖a3+– **10. ♔e6 ♖e3 11. ♔f5 ♖d3** [11... ♖f3 12. ♔e4+–] **12. ♖a3! ♖d7 13. ♖h3** Mate An unexpected finale! The last examples demonstrate the perfect coordination of king and rook which is one's desired goal in the rook endgame.

Keres
1947

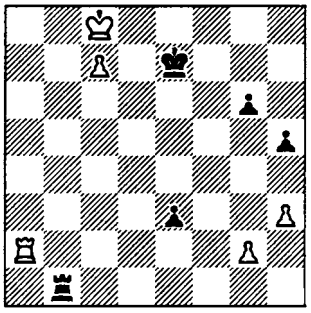


467 △ +–

467. Study by Paul Keres. White's plan is to transfer the rook to the 2nd rank followed by ♖d2 and ♔d7. But first he advances his pawn to e7. **1. ♔e8 ♔g6 2. e7 ♔h5** Black tries not to allow the white rook to get to the 2nd rank. If 2... ♔h7, then 3. ♖a3 ♔g7 4. ♖g3 ♔h7 5. ♖g2 ♔h8 6. ♖d2 ♔g7 7. ♔d7+– **3. ♖a3!** By putting his opponent in zugzwang White forces the black king to move onto the g-file, after which Lasker's idea does work. **3... ♔h4 4. ♖a5 ♔g4** Or 4... ♔h3 5. ♖a4!, and Black is in zugzwang. **5. ♔f7 ♖f1 6. ♔g6 ♖e1 7. ♖a4 ♔h3 8. ♔f6 ♖f1 9. ♔g5 ♖g1 10. ♔h5 ♖e1 11. ♖a3 ♔g2 12. ♖a2 ♔f3 13. ♖a7 ♖e6!** (14. ♔g6 was threatened) **14. ♔g5 ♔e4 15. ♖c7** or 15. ♖b7; but not 15. ♖d7 ♔e5, and it is White who is in zugzwang. **15... ♔e5 16. ♖d7! ♔e4 17. ♖d1! ♔f3 18. ♖f1 ♔e2 19. ♖f7 ♔e3 20. ♔f5**, and White wins.

The idea of the rook's transferring to the 2nd (7th) rank is often seen in practice.

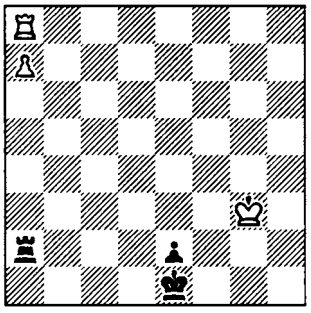
Panchenko - Melnikov
1985



468 △

468. 1. ♖a3! ♖e1 2. ♖b3 e2 3. ♖b2! Black resigned.

Zaitsev I. - Dvoretzky
Moscow, 1973



469 △

469. 1. ♔g4 Black threatened ♖a6-g6 (h6) - ♖g7 (h7)–+ **1... ♖a4 2. ♔h5 ♖a6** Zugzwang. If now 3. ♔g5, then 3... ♔f2, and

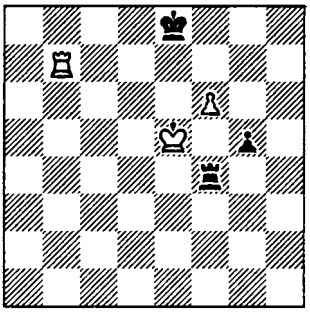
Black wins "a la Keres". **3. ♔g4 ♖g6 4. ♔f5 ♖g7 5. ♔f6 ♖h7 6. ♔e6 ♖b7 7. ♔e5 ♖e7 8. ♔d6 ♔d1 9. ♔e7 e1♕**, and Black went on to win.

A similar idea works also with alarger number of pawns on the board.

10.31 "Hide-away"

Sometimes the stronger side's king can hide in the "shadow" of an opponent's pawn (pawns).

Kotov - Eliskases
Stockholm, 1952



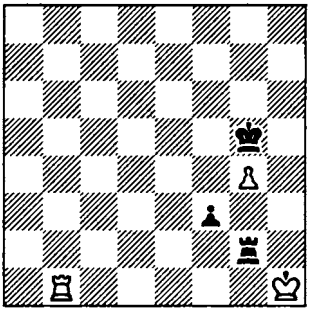
470 ▲ +–

470. 1... ♖f2 2. ♔e6 ♖e2 3. ♔f5 g4 The black g-pawn covers the white king from checks from the rear. If there were no g-pawn here, Black would have had an easy draw. **4. ♔g6! ♖f2 5. f7 ♔f8 6. ♖b8 ♔e7 7. ♖e8** Black resigned.

In this position Back could have won by hiding his king in the "shadow" of the g-pawn.

471. 1... ♔f4! In the game Black played 1... ♔h4?, and after 2. ♖f1! ♖g3 (or 2... ♔g3 3. ♖g1 ♔f2 4. ♖a1 ♖g4 5. ♖a2 ♔g3 6. ♔g1 ♖b4 7. ♖g2=) 3. g5 he was forced to capture the g-pawn, which led to a draw: 3... ♔g5 4. ♖a1 ♔g4 5. ♖a4 ♔g5 6. ♖a1 ♔g4 7. ♖a4 ♔g5 8. ♖a5 ♔h4 9. ♖f5 ♖h3 10. ♔g1 ♔g3 11. ♖f8 ♖h4 12. ♖g8

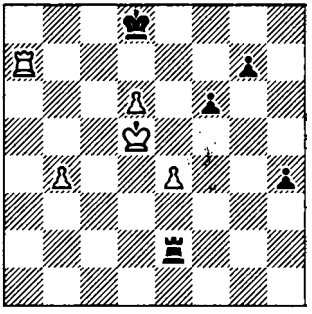
Schmidt - Plachetka
Decin, 1976



471 ▲ –+

Draw. **2. ♖g1** No better is 2. g5 ♔g3 3. ♖g1 ♔f2! 4. ♖a1 ♖g4 5. ♖a2 ♔g3 6. ♔g1 (6. g6 ♖b4 7. ♖a1 ♖h4 8. ♔g1 f2–+) 6... ♖b4 7. ♖a1 ♖b2 8. g6 ♖g2 9. ♔f1 ♖h2–+; or 2. ♖f1 ♖e2 3. g5 ♔g3

Schlechter - Perlis
Karlovy Vary, 1911



472 △ +–

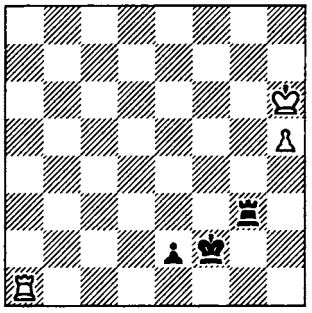
4. ♖g1 (4. g6 ♖h2 5. ♔g1 f2 6. ♖f2 ♖f2 7. g7 ♖g2 8. ♔h1 ♔f3–+) 4... ♔h3 5. ♖f1 f2 followed by 6... ♖e1–+ **2... ♖e2 3. ♖f1** [3. g5 f2 4. ♖f1 ♔g3 5. g6 ♖e1–+] **3... ♔g3**, and Black wins.

The device of hiding in the "shadow" often occurs in rook endings.

472. 1. e5! fe The alternatives are no better, for example: 1... ♖e5 2. ♔c6+–; 1... ♖d2 2. ♔e6 ♔c8 3. d7!+– **2. ♔e6** To the "shadow". **2... ♖c2 3. ♖a8 ♖c8 4. ♖c8 ♔c8 5. ♔e7**, and White wins.

10.32 Several interesting positions

Gilg - Tartakower
Semmering, 1926



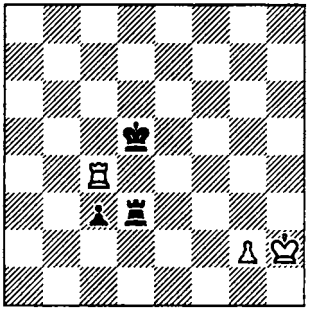
473 ▲ –+

In this example Black wins by subtle play.

473. 1... ♖g1! Of course, not 1... e1♕ 2. ♖e1 ♔c1 3. ♔h7 with a draw. **2. ♖a2 ♔f3 3. ♖a3** Now 3. ♖e2 loses in view of 3... ♔e2 4. ♔h7 ♔f3 5. h6 ♔f4 6. ♔h8 ♔g5 7. h7 ♔g6 8. ♔g8 ♔h6 9. ♔h8 ♖a1–+ **3... ♔f4 4. ♖a4 ♔g3! 5. ♖a3 ♔h4 6. ♖a4 ♖g4 7. ♖a1 ♖e4 8. ♖h1** [or 8. ♔g6 e1♕ 9. ♖e1 ♖e1 10. h6 ♖e6 11. ♔g7 ♔g5 12. h7 ♖e7 13. ♔g8 ♔g6+–] **8... ♔g4 9. ♖g1 ♔f5 10. ♖e1 ♔f6 11. ♔h7 ♔g5 12. h6 ♖e7** White resigned.

474. 1. ♖c8? A decisive mistake. Very often, when both opponents have passed pawns on different wings, the defender draws by putting his rook on the 7th (2nd) rank in order to protect his pawn. By 1. ♖c7! White could have

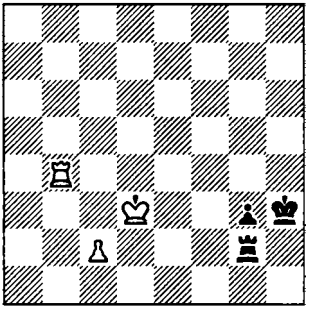
Vitolinsh - Malaniuk
Severodonetsk, 1982



474 △ =

saved the game: 1... ♔d4 2. g4! ♖e3 (2... ♔e3 3. ♔g3) 3. g5 ♖e5 4. g6 ♖h5 (otherwise White plays 5. g7=) 5. ♔g3 ♖g5 6. ♔f3 ♖g6 7. ♔e2! Theoretical draw. **1... ♔d4 2. g4** No better is 2. g3 ♔e3 3. ♔h3

Boleslavsky - Saigin
URS, 1952



475 △ =

♔d2 4 ♔g4 c2 5. ♖c2♔c2 6. ♔f4 ♖d1!−+] **2... ♖e3 3. ♔g2** [3. g5 ♔d3! 4. g6 ♖e6 5. ♖d8 ♔e2 6. ♖c8 ♔d2 7. ♖d8 ♔c1 8. ♖g8 c2 9. g7 ♖e7! followed by 10...♖d7 −+] **3... ♔d3 4. ♔f2 ♔d2 5. g5 ♖d3!** [5... ♖e5? 6. ♖d8=] **6. g6 ♖d6−+ 7. g7 ♖f6 8. ♔g2 ♖g6** White resigned.

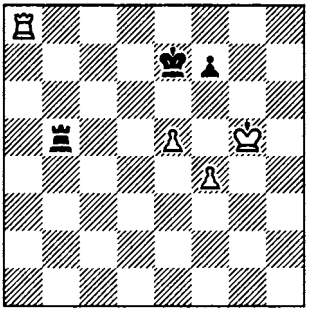
475. A simple draw could have been obtained by **1. ♖b7!** There could follow: **1... ♖f2 2. ♖h7♔g2 3. c4 ♖f4** Otherwise White plays 4. ♔d4= **4. c5 ♔f3 5. c6 g2 6. ♖g7 ♖f6 7. c7 ♖d6 8. ♔c4 ♖c6 9. ♔d3 ♖c7 10. ♖c7 g1♕ 11. ♖f7=** In the game White preferred 1. ♖b8 and achieved the draw with great difficulties.

10.4 ROOK AND TWO PAWNS AGAINST ROOK AND PAWN

10.41 Pawns on one wing

As a rule, these ending are drawn, but the weaker side should know the main defensive methods. Let us examine several examples.

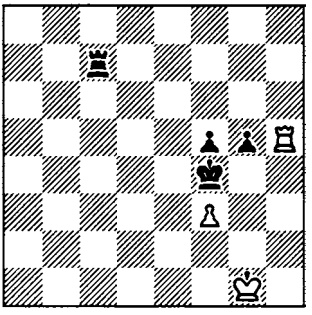
Shamkovich - Ginzburg
USA, 1976



476 ▲ =

476. The position is drawn. **1... f6?** Correct is: 1... ♖c5! 2. f5 (there is nothing better) (2. ♖a7 ♔f8! 3. ♔f6 ♖c6) 2... ♖e5 3. ♖a7 ♔f8 4. ♔f6 ♖e1! (4... ♖e8 5. ♖f7 ♔g8 6. ♖g7 ♔h8 7. ♖a7! ♖f8 8. ♔g6 ♖g8 9. ♔h6 ♖f8 10. ♖a6! with the idea f6 10... ♔g8 11. ♔g6+−) 5. ♖f7 (5. ♖a8 ♖e8 6. ♖e8 ♔e8 7. ♔g7 ♔e7=) 5... ♔g8 6. ♖g7 ♔f8 7. ♖g2 (or 7. ♖a7 ♔g8 8. ♖a8 ♔h7, and Black easily draws with his king

Khasin - Ljublinsky
Moscow, 1949



477 ▲ =

on the short side) 7... ♖a1= **2. ♔g6** Now Black's position is hopeless. The game continued: **2... fe 3. f5 ♖b6 4. ♔g7 ♖b1** [4... e4 5. ♖a4!+−] **5. f6 ♔e6 6. ♖e8?** White could have won by 6. ♖a6 ♔f5 7. f7 ♖b8 8. ♖f6! ♔g4 9. ♖e6 ♔f4 10. ♖e8 ♖b7 11. ♔f6 ♖f7 12. ♔f7 e4 13. ♔e6 e3 14. ♔d5 ♔f3 15. ♔d4 e2 16. ♔d3+− **6... ♔f5 7. f7 ♖b7?** [7... ♖g1 8. ♔f8 ♖h1!=] **8. ♔g8 ♖f7 9. ♔f7 e4 10. ♖e7! ♔f4 11.**

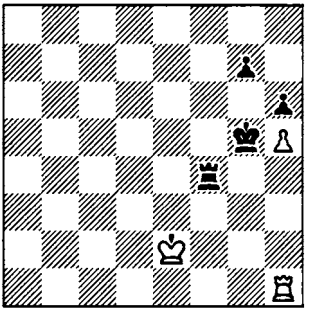
♔e6 e3 12. ♔d5 ♔f3 13. ♔d4 Black resigned.

The drawing tendencies are great in endings of this type.

477. White's position seems hopeless due to his badly placed pieces, however appearances can be deceptive: White maintains the balance. **1... ♖c2 2. ♖h3 ♖a2 3. ♖h5 ♖a4** [3... ♔f3 4. ♖g5 f4 5. ♖f5=] **4. ♔g2 ♖b4 5. ♔g1?** A draw could have been obtained by 5. ♖h3 ♖b2 6. ♔g1. **5... ♔f3 6. ♖g5 ♖g4** White resigned.

Even in this difficult position for White he defends successfully.

Panchenko - Germanavicius
Katowice, 1991

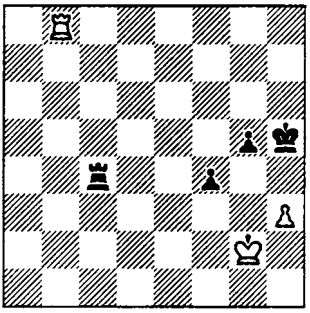


478 ▲

478. 1... ♖e4 2. ♔d3 [2. ♔f3? ♖h4 3. ♖g1 ♔f6−+] **2... ♖h4 3. ♖g1 ♖g4** [3... ♔f6 4. ♖f1 ♔e6 5. ♖g1 ♔f7 6. ♖f1 ♔g8 7. ♖f5=] **4. ♖h1 ♔f4 5. ♖f1 ♔g3 6. ♔e3 ♔g2 7. ♖f2 ♔h3 8. ♖f1 ♔h2 9. ♖a1 ♖g5 10. ♖a2 ♔g3 11. ♖a1! ♖e5 12. ♔d4 ♖h5** Black is unable to improve his position. **13. ♖g1 ♔f3 14. ♖g7 ♖g5 15. ♖f7 ♔g3 16. ♔e3 h5 17. ♖f3 ♔g2 18. ♖f2 ♔g1 19. ♔f4! ♖g8 20. ♖a2 h4 21. ♔f3 ♖g3 22. ♔f4 ♖g2 23. ♖a1 ♔h2 24. ♔f3 ♖b2 25. ♖c1 ♖b3 26. ♔g4 ♖b4 27. ♔f3 ♖b2 28. ♖a1 h3 29. ♖c1 ♖b3 30. ♔f2 ♖b8 31. ♖c7 ♖f8 32. ♔e2** Draw.

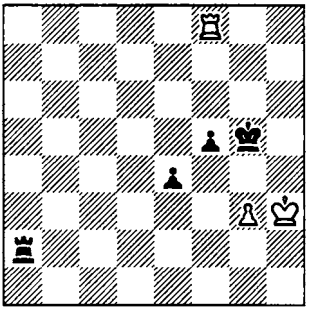
The assessment does not change if one of the stronger side's pawns is passed.

Smyslov - Keres
Moscow, 1949



479 ▲

479. 1... ♖c2 2. ♔f3! Weak is 2. ♔g1 ♔h4 3. ♖b3 ♖e2 followed by ♖e3−+ **2... ♖c3** [2... ♖h2 3. ♖h8 ♔g6 4. ♖g8 ♔f6 5. ♖h8=] **3. ♔g2 ♖g3 4. ♔h2 ♖e3 5. ♔g2 ♔g6 6. ♖f8 ♖e2 7. ♔f3 ♖h2 8. ♖h8 ♔g7 9. ♖h5 ♔f6 10. ♖h8 ♖h1 11. ♔g2 ♖d1 12. ♖f8 ♔g7 13. ♖f5 ♖d2 14. ♔f3 ♖d3 15. ♔g2 ♔g6** Draw.



480 ▲ =

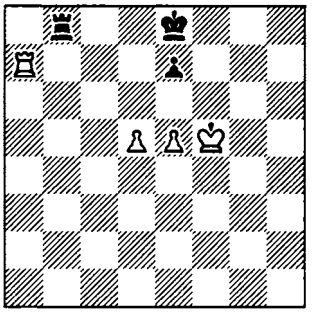
480. Theoretical ending. **1... e3** The only way to play for a win. **2. g4!**

Bad is 2. ♖e8 e2 3. ♖e3 ♔f6 4. ♖e8 ♖b2 5. ♖e3 (5. ♔h4 e1♕ 6. ♖e1 ♖h2 mate) 5... f4! 6. gf ♖b3−+ **2... fg** [2... f4 3. ♖f5] **3. ♔g3 ♖e2 4. ♖e8!** But not 4. ♖g8? ♔f5 5. ♖g4 ♖g2 6. ♔g2 ♔g4 7. ♔g1 ♔g3−+ **4... ♖e1 5. ♖e5 ♔f6 6. ♖e8 ♔f5 7. ♖e7** Draw.

Nevertheless, sometimes in endings of this type the stronger side succeeds thanks to piece activity.

Here are two highly instructive examples.

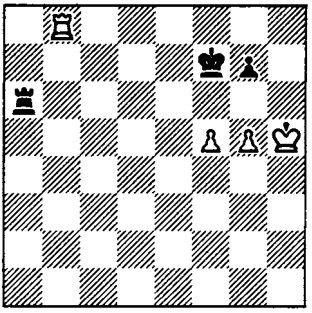
Cheron
1955



481 ▲ +−

481. 1... ♖b6 (2. ♔e6 was threatened) **2. e6! ♔d8** [or 2... ♖b8 3. d6! ed 4. ♔f6 followed by 5. ♖h7+−; 2... ♔f8 3. ♔g6 ♖b8 4. d6+−] **3. ♖a8 ♔c7 4. ♖e8 ♔d6 5. ♖d8 ♔c5 6. ♔g6 ♖b1 7. ♔f7 ♖b7 8. ♖d7**, and White wins.

Bauer - Polasek
Luxembourg, 1986



482 △

482. 1. g6 Bad is 1. f6? due to 1... ♖a7!= **1... ♔f6 2. ♖f8 ♔e5 3. f6!** [3. ♖f7 ♖a1= 4. ♖g7?? ♔f4−+; 3. ♔g5 ♖a1 4. ♖e8 ♔d6 5. ♖e4 ♖g1 6. ♖g4 ♖f1 7. ♖f4 ♖g1=] **3... ♖f6 4. ♖f7! ♔e6** [4... ♖f5 5. ♔g4 ♖f6 6. ♔g5+−] **5. ♖g7 ♖f1 6. ♖a7**, and White wins.

10.42 Two connected pawns against passed pawn on the other wing

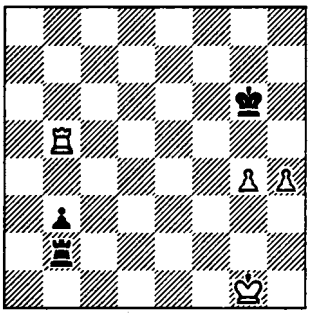
I). Drawing chances exist only if the defender's pawn is advanced far and the opponent's pieces are placed badly.

483. 1... ♔g7! The white king is cut off on the back rank, which gives Black an opportunity to draw. But not 1... ♔f6 2. h5 followed by 3. g5. **2. ♖b6 ♔h7 3. h5** [3. ♔f1 ♖h2] **3... ♖c2! 4. ♖b3 ♖c4 5. ♖g3 ♔h6 6. ♔g2 ♔g5**, and Black obtains a theoretically drawn position.

White manages to draw by exploiting the passive position of the opponent's rook.

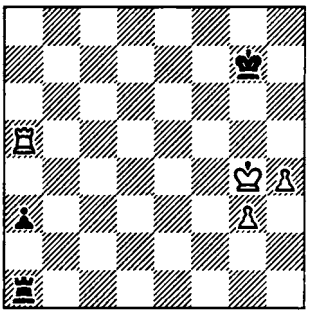
484. 1. ♖h7! e3 2. ♖h3 ♔e4 3. ♖h7 ♖d8 [3... ♖f8 4. ♔f1=] **4. ♖h4!** Bad is 4. ♖c7? f3−+; 4. ♖h6? ♖g8 5. ♔f1 f3 6. ♖e6 ♔d4 7. ♖d6 ♔e5 8. ♖b6 ♖b8−+ **4...**

Rudakovsky - Tolush
Moscow, 1945



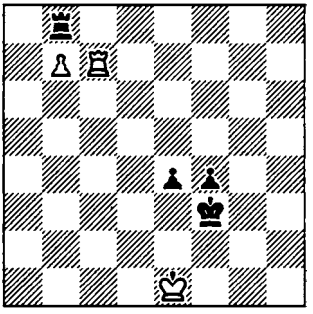
483 ▲ =

Fine
1941



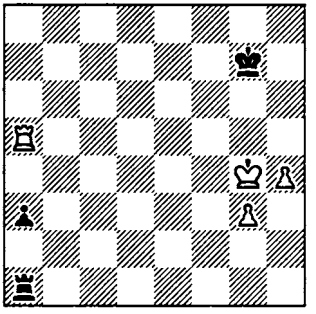
485 △ +–

Matanovic - Velimirovic
Skopje, 1976



484 △ =

Fine
1941



486 ▲ =

♖g8 5. ♔f1 ♔d3 6. ♖h7 ♔e4 [6... f3 7. ♖d7=] **7. ♖g7 ♖h8 8. ♖h7! ♖b8 9. ♔e1** Black is unable to bring his rook into play. Draw.

485. Theoretical ending. If it is White to move, he wins easily. **1. ♔h5 a2 2. g4 ♔h7** [2... ♔f6 3. g5 ♔e6 4. ♔g6!+–] **3. g5 ♔g7 4. ♖a7 ♔f8 5. g6** Also winning is 5. ♔g6 ♖h1 6. ♖a2 ♖h4 7. ♖a8+– **5... ♔g8 6. ♔h6,** and White wins.

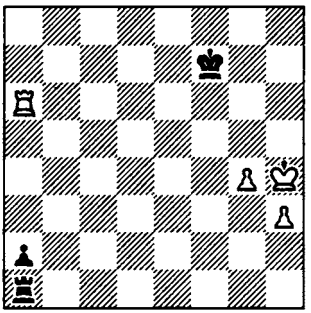
If it is Black to move, White is unable to win.

486. 1... a2! 2. ♖a7 ♔g6 3. h5 ♔h6 4. ♖a8 ♔g7, and White is unable to go ahead without losing the g3-pawn.

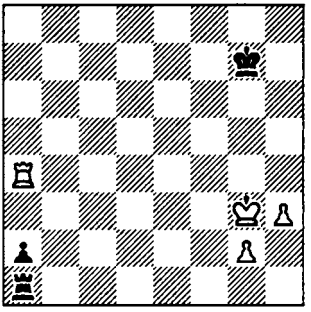
One may conclude that if, with Black's rook at a1 and pawn at a2, White succeeds in advancing his pawns to the 4th rank, then he wins; otherwise Black draws.

487. This example is an exception to the rule. **1. g5 ♔g7 2. ♔h5 ♖h1 3. ♖a7 ♔f8 4. ♖a2 ♖h3 5. ♔g6 ♖g3 6. ♖a8 ♔e7 7. ♖g8!** followed by **8. ♔h7** +–

488. Theoretical ending. White's plan is simple: to advance his king and h-pawn, leaving the g-pawn in its place. **1. h4 ♔g6 2. ♔g4 ♔f6 3. ♖a6 ♔f7 4. ♔g5**+–, and the rest is clear.



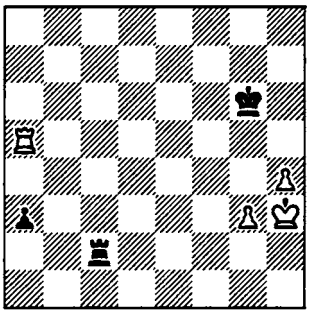
487 △ +–



488 △ +–

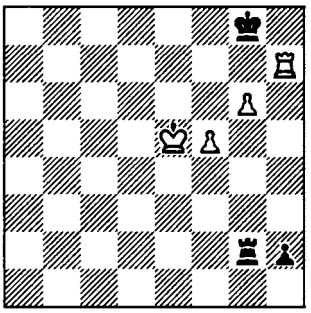
489. 1... ♖a2? It was shown above, a draw was obtainable by 1... a2! 2. h5 ♔f6 3. ♔h4 (3. g4? ♖c5! 4. ♖a2 ♔g5 with a draw) 3... ♖h2 4. ♔g4 ♖b2 5. ♖a6 ♔g7 6. ♔g5 ♖b5 7. ♔h4 ♖b2 8. g4 ♔f7! 9. h6 (or 9. ♖a7 ♔f6 10. g5 ♔f5 11. h6 ♖h2 12. ♔g3 ♖h1 13. ♖a2 ♔g5=) 9... ♖b6! Sometimes it is better for the defender to have his rook to the side of his pawn. **2. ♔g4 ♖a1 3. ♖a6 ♔f7 4. ♔g5 a2 5. g4!** The pawns have reached the 4th rank, which secures a win. **5... ♔e7 6. ♖a7 ♔e8 7. h5 ♔f8 8. h6 ♖b1 9. ♖a2** Black resigned.

Tarrasch - Chigorin
St. Peterburg, 1993



489 ▲

Kholmov - Pogats
Pecs, 1964



490 △ =

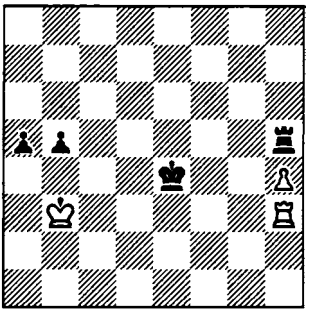
Variation from the game. Here too, the rook's positioning to the side of his pawn allows Black to draw.

490. 1. ♔f6 ♖a2 2. ♔g5 ♖b2 3. ♖h3 [or 3. f6 ♖g2 4. ♔f5 ♖f2 5. ♔e5 ♖e2 6. ♔d4 ♖f2 7. f7 ♖f7!=] **3... ♖g2 4. ♔h6 ♖f2 5. g7 ♖f5 6. ♔g6 h1♕! 7. ♖h1 ♖f6! 8. ♔f6** stalemate. Draw.

II). Defensive method: the rook supports its pawn from behind, while the king is placed in front of the opponent's pawns

This defensive method is often employed in practice. The point is that the opponent's rook mobility is restricted.

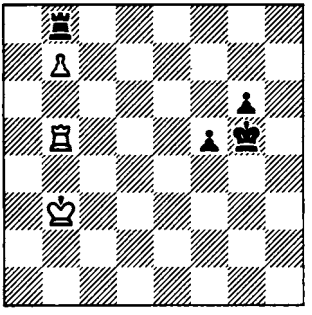
Norberg - Skalin
Sweden, 1971



491 △ =

491. 1. ♖c3 This is the position that the weaker side should strive for - Black is unable to realize his extra pawn. Also possible is 1. ♖h1, threatening 2. ♖a1. **1... ♔f4** If 1... ♔d4, then 2. ♖h3! ♔c5 3. ♖c3 ♔b6 4. ♖h3!=; on 1... ♖h4 there follows 2. ♖c5 a4 3. ♔b2! ♖h2 4. ♔a1 with a draw. **2. ♖d3 ♔g4** [2... ♖h4 3. ♖d5=] **3. ♖d4 ♔g3 4. ♖e4 ♖h4 5. ♖e5 ♖b4 6. ♔a3 ♔f4 7. ♖h5 ♔g4** [7... ♖b1 8. ♔a2] **8. ♖e5** Draw.

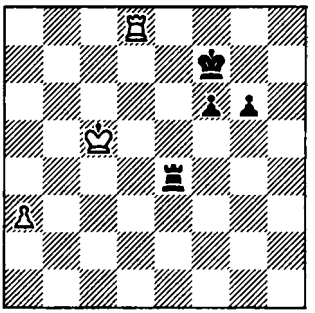
Makarichev - Palatnik
URS, 1976



492 △ =

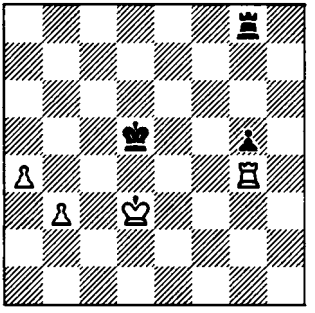
492. 1. ♔c3! This is the point: the king goes not to the b7-pawn, but to the opponent's pawns. **1... ♔h4 2. ♔d3 g5 3. ♔e3** Also possible is 3. ♖f5 ♖b7 4. ♔e2 g4 5. ♔f2 ♖b2 6. ♔g1 ♔g3 7. ♖f1= **3... g4** [3... f4 4. ♔f3=] **4. ♔f4 g3 5. ♖b6 ♔h3 6. ♖h6 ♔g2 7. ♖g6** Draw.

Zhezos - Vadasz
Rimavska Sobota, 1974



493 △ =

Dreev - Ehlvest
Tallinn, 1986



494 ▲

493. 1. ♖d1! The only move - the rook should be placed behind the pawn. White loses after 1. ♔b5? f5 2. a4 f4 3. a5 f3 4. ♖d3 ♖e5! 5. ♔b6 f2−+ **1... g5 2. ♖a1 ♖a4** [or 2... g4 3. a4 g3 4. a5 f5 (4... g2 5. ♖g1 ♖a4 6. ♖g2 ♖a5 7. ♔d4 ♖e5 8. ♖g4 ♔e6 9. ♖e4=) 5. a6 f4 6. a7 ♖e8 7. ♖f1=] **3. ♔b5 ♖a8 4. a4 ♔g6 5. a5 g4 6. a6 ♔g5 7. ♔c4!**

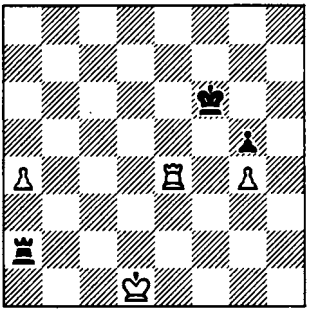
But not 7. ♔c6? f5 8. ♔b7 ♖a6 9. ♖a6 g3 10. ♖a8 f4 with the idea f3–+ **7... ♔f4 8. ♖f1! ♔g5 9. ♖a1 g3 10. ♔d3 ♔g4** [10... f5 11. ♔e3 ♔g4 12. ♖a4! ♔h3 13. a7 f4 14. ♔f3!=; 10... g2 11. ♖g1 ♔f4 12. ♖g2 ♖a6 13. ♖f2! ♔g3 14. ♖f1! ♖e6 15. ♔d2 ♔g4 16. ♖g1=] **11. ♔e2 f5 12. a7 f4 13. ♖a4 ♔h3 14. ♔f3! g2 15. ♖a6** Draw.

In this game Black committed a typical error and lost.

494. 1... ♔e5? After 1... ♔c5! 2. b4 (or 2. ♖c4 ♔d5 3. ♔e3 g4 4. ♔f2 ♖b8 5. ♖c3 ♔d4 6. ♖g3 (or 6. ♖e3) 6... ♔c5) 2... ♔b6= Black could have saved the game. **2. b4 ♔f5?** It was not too late to get back on the way to virtue - 2... ♔d5= **3. ♖g1 g4?** [3... ♔e6!] **4. ♔c4 g3 5. ♔d5! ♖d8 6. ♔c6 ♖c8 7. ♔b7 ♖g8 8. a5 ♖g7 9. ♔b6 ♔e5 10. a6 ♖g6 11. ♔c5** Black resigned.

10.43 The stronger side's rook defends its pawn horizontally

Gipslis - Inkiov
Yurmala, 1985

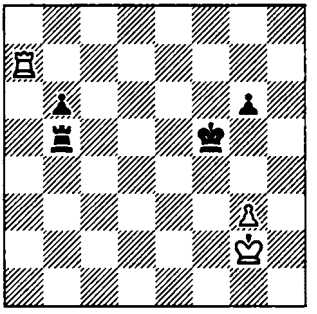


495 △ +–

495. White's pieces are ideally placed: the rook protects both pawns, while the king approaches to support the passed a-pawn. Black is helpless. **1. ♔c1 ♖f2** The only opportunity. **2. ♔b1 ♖d2** Also losing is 2... ♖f4 3. ♖f4 gf 4. ♔c2! ♔g5 5. a5 ♔g4 6. a6 f3 7. ♔d2 ♔g3 8. a7 f2 9. ♔e2 ♔g2 10. a8♕+– **3. a5 ♖d6 4. ♔c2** Black resigned.

Black's task is simple: to place his pawns on the 5th rank and to bring his king to the Q-side in order to

Turos - Minev
Greece/Bulgaria, 1973



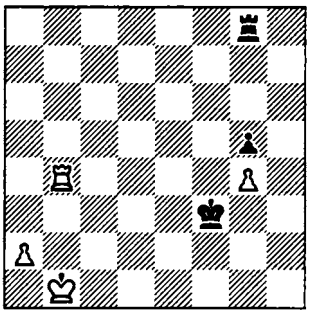
496 ▲ –+

support the b-pawn. White is unable to prevent this plan.

496. 1... g5! But not 1... ♖b2 2. ♔h3 b5 3. ♖b7 b4 4. ♖b5 ♔f6 5. ♔g4 with a draw. **2. ♔h3** [2. ♖f7 ♔g4–+; 2. ♖b7 ♖b2–+] **2... ♖d5! 3. ♖f7** [3. ♖e7 b5 4. ♖e8 ♖e5–+] **3... ♔e4 4. ♖b7 b5 5. ♔g4 ♔d4 6. ♔f3** No better is 6. ♔h5 ♔c4 7. g4 b4 8. ♖c7 ♖c5–+ **6... ♔c4 7. ♔e4 ♖c5 8. ♖d7 b4 9. ♖d1 b3 10. ♖b1 ♔c3 11. ♖c1 ♔b4 12. ♖b1 ♖c4 13. ♔f5 g4 14. ♔g5 ♔c3** White resigned.

In endings of this type, the only drawing opportunity is to transpose into a queen ending by exchanging rooks.

Jussupow - Malaniuk
Moscow, 1983



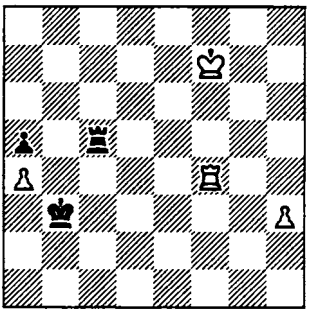
497 ▲ =

497. 1... ♖f8! Threatening 2... ♖f4. **2. ♔c2! ♔g3!** Bad is the immediate 2... ♖f4 due to 3. ♖f4 gf 4. g5 ♔e3 5. ♔d1!+– **3. a4 ♖f4?** A draw could have been obtained by preliminary checks: 3... ♖f2! 4. ♔c3 ♖f3 5. ♔b2 (or 5. ♔d2 ♖f2 6. ♔d1 ♖a2 7. ♔c1 ♖f2=) 5... ♖f4 6. ♖f4 gf 7. g5 f3 8. g6 f2 9. g7 f1♕ 10. g8♕ ♔h4= **4. ♖f4 gf 5. g5 f3 6. g6 f2 7. g7 f1♕ 8. g8♕ ♔h4** [8... ♔h3 9. ♕h7 ♔g4 10. ♕d7 ♔h4 11. ♕d8+–; 8... ♔h2 9. ♕h7 ♔g1 10. ♕g6 ♔h1 11. ♕h6 ♔g2 12. ♕d2+–] **9. ♕d8!** Black resigned.

Earlier the idea of the rook exchange was employed in the following game.

498. 1... ♖c7! Black's task is to transfer his rook to b4. **2. ♔g6 ♖b7! 3. h4 ♖b4 4. ♔g5** [4. ♖b4 ab 5. a5 ♔c4 6. a6 b3 7. a7 b2 8. a8♕ b1♕=] **4... ♔a4! 5. h5 ♔a3! 6. h6 ♖b8 7. h7 a4 8. ♖h4 ♖h8 9. ♔g6 ♔b3 10. ♔g7 ♖h7 11. ♔h7 a3** Draw.

Marshall - Capablanca
New York, 1909



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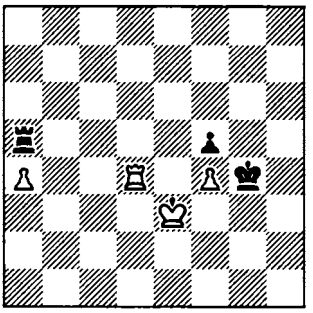
Panchenko - Ratkovich
Minsk, 1994

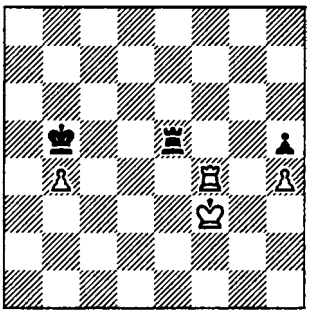


499 △ =

499. In this position White is unable to utilize his advantage due to the extremely active black king. **1. ♔d3 ♔f3! 2. ♖c4 ♖a8 3. ♖b4 ♖a7 4. ♖d4 ♖a8 5. ♖c4 ♖a7 6. ♔c3 ♔e3! 7. ♔b4 ♔d3!** Black defends precisely. **8. ♔b5** If 8. ♖c5, then 8... ♔e4= **8... ♖a8 9. ♖c1 ♔e3! 10. ♖f1 ♔e2 11. ♖a1 ♔e3 12. ♔b6 ♔f4 13. ♔b7** Draw.

If the defender's king is placed in front of the passed pawn, then the stronger side changes his plan: he diverts the opponent's pieces from his passed pawn by attacking the opponent's pawn on the opposite wing.

Damjanovic - Huettemann
Dortmund, 1974

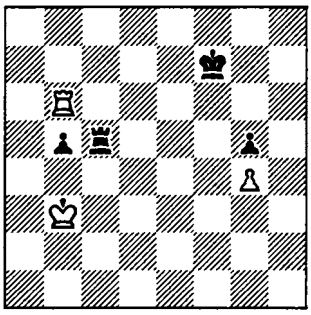


500 △ +–

500. White's plan is to exchange his b4-pawn for the black h5-pawn. **1. ♖d4 ♔c6** [or 1... ♔a4 2. ♔f4 ♖b5 3. ♖d1! ♔b3 (3... ♖b4 4. ♔g5 ♖b5 5. ♔g6 with the idea ♖g1-g5+–) 4. ♖g1 ♔c3 5. ♖g5 ♖b4 6. ♔g3 ♖b1 7. ♖h5+–] **2. ♔f4 ♖b5 3. ♔e4 ♔b6 4. ♖c4 ♔b7 5. ♔f4 ♔b6 6. ♔f3!** White gives his opponent the move by maneuvering with his king in the triangle f3-e4-f4. **6... ♖f5 7. ♔e4 ♖b5 8. ♔f4! ♖d5** [8... ♔b7 9. ♖c5 ♖b4 10. ♔g5+–] **9. ♖c8! ♖d4 10. ♔g5 ♔b7 11. ♖c5 ♖b4 12. ♔h5+– ♔b6 13. ♖c3 ♖b1 14. ♔h6 ♖h1 15. h5 ♖h2 16. ♔g6 ♖g2 17. ♔f6 ♖h2 18. ♔g5 ♖h1 19. h6** Black resigned.

In some favorable moment Back has to exchange his b5-pawn for the white g4-pawn.

Rigan - Yandemirov
Budapest, 1993



501 ▲ –+

501. 1... ♔g7! Weak is the immediate 1... ♖c4? 2. ♖b5 ♖g4 3. ♔c3 ♔g6 4. ♔d3 ♖f4 5. ♔e3 ♔h5 (or 5... ♖f8 6. ♖b1! g4 7. ♔e2 △ ♖f1=) 6. ♖b1 ♔g4 7. ♖g1 ♔f5 8. ♖g2= **2. ♔b2** Also losing is 2. ♔b4 ♖c4 3. ♔b5 ♖g4 4. ♔c5 ♖h4! The only winning move. 5. ♔d5 ♖h6 6. ♖b1 ♔g6 7. ♔e4 ♖h3! 8. ♖g1 ♔h5–+ **2... ♖c4 3. ♖b5 ♔f6! 4. ♔b3** [4. ♖f5 ♔g6 5. ♖f1 ♖g4 6. ♔c3 ♖g2! 7. ♔d3 ♔h5 8. ♔e3 ♔g4–+] **4... ♖g4 5. ♔c3 ♖e4 6. ♔d3 ♖e8 7. ♔d2** [7. ♖b2 ♔f5–+; 7. ♖b1 g4 8. ♖b5 g3 9. ♔d2 ♖e4 10. ♖b3 ♖g4 11. ♖b1 g2 12. ♖g1 ♔g5 13. ♔e2 ♔h4 14. ♔f2 ♔h3–+] **7... ♔g6 8. ♖b1 ♖e5!** [8... g4? 9. ♖e1=] **9. ♖g1 ♔h5** White resigned.

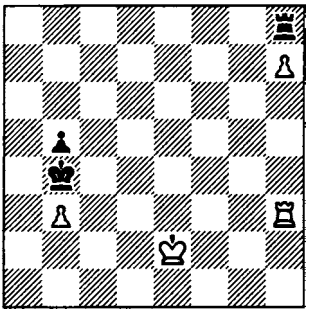
10.44 The defender attacks an opponent's pawn and thus ties the opponent's pieces

502. In this example White is tied to the defense of the b3-pawn and is unable to improve his position. **1... ♔a3! 2. ♔d2 b4= 3. ♔c2 ♖c8 4. ♔d2** [4. ♔d3? ♖c3–+] **4... ♖h8 5. ♔d1 ♔b2 6. ♔e2 ♔a2** Draw.

503.1... ♖a8! Accuracy is demanded. Bad is 1... g3? 2. b7 ♖f8 3. ♖b2!, and White wins. **2. ♔b5 g3 3. b7 ♖f8! 4. ♖c2 ♖f2 5. ♖c4** Or 5. b8♕ ♖c2 6. ♕a8 ♖f2 followed by ♔g1-h2= **5... ♖f8 6. ♖c8 ♖f2**

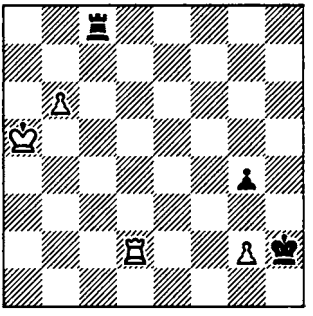
7. b8♕ ♖b2 8. ♔c4 ♖b8 9. ♖b8 ♔g2 with a draw.

Levy - Peev
Sienfuegos, 1973



502 ▲ =

Mednis - Dukic
1977



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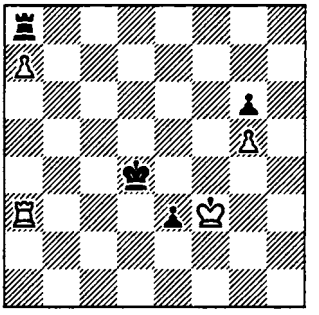
Yakovich - Itkis
URS, 1985



504 ▲ =

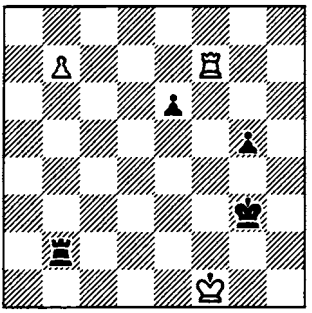
504. Black is on the verge of defeat, but by exact play he maintains the balance. **1... e2! 2. ♔e2 ♔e4** Bad is 2... ♔e5? 3. ♔f3 ♔f5 4. ♖a5+– **3. ♖a5 ♔f4 4. ♔f2 ♔g4 5. ♔e3 ♔h4 6. ♔d4 ♔g4 7. ♔e4 ♔h4!** Black loses after both 7... ♖e8? 8. ♔d5 ♖a8 9. ♔e6+–; and 7... ♔h5? 8. ♔f4 ♔h4 (8... ♖f8 9. ♔g3 ♖a8 10. ♔h3!+–) 9. ♖a1 ♖f8 10. ♔e5 ♖a8 11. ♔f6+– **8. ♔f4 ♖f8! 9. ♔e4** [9. ♔e5?? ♖f5–+] **9... ♖a8 10. ♔d4 ♔g4 11. ♔c5 ♔g5 12. ♔b6 ♔f4 13. ♖a4 ♔f3 14. ♖a3 ♔f4 15. ♔b7 ♖a7 16. ♖a7 g5** Draw.

10.45 Two isolated passed pawns against one

Positions of this type occur often in practice.

505. If the defender manages to advance his pawn to the 7th (2nd) rank and to defend it by his rook from the side, with his king being placed in front of the opponent's pawns, then the game usually ends in a draw. **1. ♖g7** In this position the draw is simple. **1... g4** [1... ♖b1 2. ♔e2 g4 3. ♔e3=] **2. ♖f7 e5 3. ♖e7 ♔f4** [3... e4 4. ♖f7!=, but not 4. ♖e4 ♖b7–+] **4. ♖f7 ♔e3 5. ♖e7 e4 6. ♖f7 ♖b1** Otherwise Black is unable to improve his position. **7. ♔g2 ♔e2 8. ♖e7 e3 9. ♖d7 ♔e1 10. ♖e7 e2 11. ♖d7 g3 12. ♔g1** The players agreed a draw. Also possible was 12. ♔g3 ♔f1 13. ♖f7 ♔g1 14. ♖e7 ♖b3

Rivas - Suba
Buenos Aires, 1978

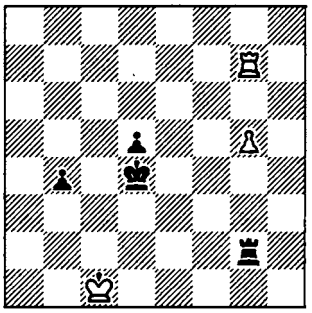


505 △ =

15. ♔h4 ♔f2 16. ♖f7 ♔g2 17. ♖g7 ♔h2 18. ♖e7 ♖b4 19. ♔g5=

506. White has to advance his pawn to g7. **1. g6 ♔d3 2. ♖d7!** Losing is 2. ♖g8? due to 2... d4 3. g7 b3 4. ♖b8 ♖g1! 5. ♔b2 ♖g7 6. ♖b3 ♔d2 7. ♖h3 ♖b7−+ **2... d4 3. g7 ♖g6** Nothing is achieved by 3... ♖g1 4. ♔b2 ♔e3 5. ♖e7 ♔d2 6. ♖d7 d3 7. ♖e7 ♔d1 8. ♖d7 d2 9. ♖e7 with a draw. **4. ♔b2 ♖g1 5. ♔b3** Draw.

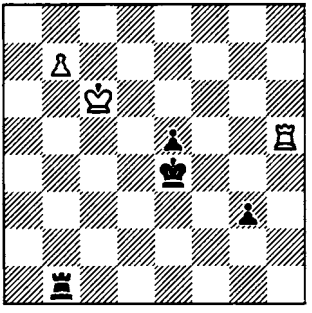
Leonhardt - Spielmann
San Sebastian, 1912



506 △ =

The stronger side succeeds only in two exceptional cases:
1) the opponent's king is not placed in front of the pawns.
2) the weaker side's pawn is not advanced far.

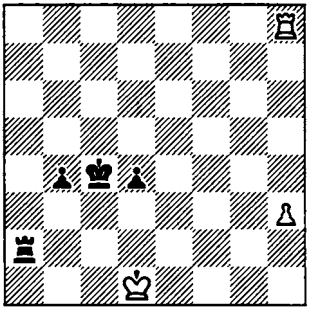
Kininger - Richter
Munich, 1947



507 ▲ −+

507. White's king is far away from the black pawns, and nothing can prevent their advance. **1... g2 2. ♖g5 ♔f3 3. ♖g8 e4 4. ♖f8 ♔e2 5. ♖g8 ♔f2**, and White resigned in view of the following line: **6. ♖f8 ♔g1 7. ♖e8 e3! 8. ♔c7** [8. ♖e3 ♔f2−+] **8... ♔f2! 9. ♖f8 ♔g3 10. ♖g8 ♔f3 11. ♖f8 ♔e4 12. ♖g8 e2 −+**

Karastoichev - Minev
1959

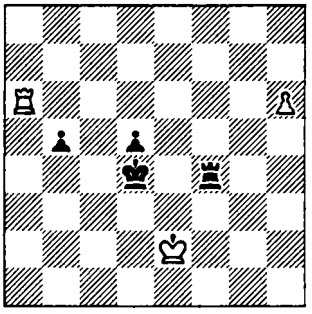


508 ▲ −+

508. White is unable to advance his pawn to h7, and so he loses. **1... ♖h2! 2. ♔c1** [2. ♖c8 ♔d3 (b3)−+] **2... ♔c3 3. ♖c8 ♔b3 4. ♖h8 d3**

Black's plan is simple: to check the white king by playing d2, and, in response to ♔d1, to advance the other pawn to b2. **5. h4 d2 6. ♔d1 ♔b2 7. h5 b3 8. h6 ♔b1 9. ♖b8** [9. h7 b2–+; 9. ♖h7 b2 10. ♖h8 ♔a2 11. ♖a8 ♔b3 12. ♖b8 ♔c3 13. ♖c8 ♔d3 14. ♖d8 ♔e4 15. ♔c2 ♖h1–+] **9... b2 10. h7 ♖h7 11. ♔d2 ♖a7 12. ♔c3 ♔c1 13. ♖h8 ♖c7** White resigned.

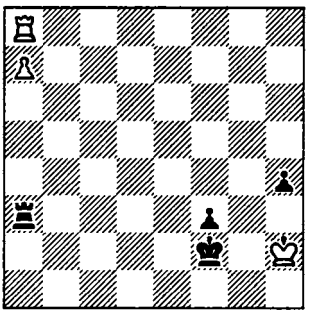
Spielmann - Landau
Netherlands, 1936



509 △ =

509. 1. ♖b6!? As we have already seen, an easy draw was obtainable by 1. h7 ♖h4 2. ♖a7 ♖h2 3. ♔d1 ♔d3 4. ♔c1 d4 5. ♖b7 b4 6. ♖c7 b3 7. ♔b1, and the rest is clear. Instead, White decided to keep his rook in front of his own pawn. This also allows to maintain the balance, but demands exact play. **1... ♔c5 2. ♖b8 ♖h4 3. ♖h8 ♔d4 4. h7 ♖h2 5. ♔d1 ♔d3 6. ♔c1 d4 7. ♔b1 b4 8. ♔a1!** The only move. If 8. ♔c1, then 8... ♖c2 with the idea ♖c7–+ **8... ♔d2 9. ♔b2!** Losing is 9. ♖d8? ♖h7 10. ♖d4 ♔c3! 11. ♖d1 ♔c2–+ **9... d3 10. ♔b3 ♖h4 11. ♔a4!** But not 11. ♔b2? ♖h3! 12. ♔b3 ♔d1 13. ♔b4 d2, and Black wins as in the study by Keres (see above). **11... ♔d1 12. ♖d8 ♖h7 13. ♖d3 ♔c2 14. ♖g3** Draw.

Tukmakov - Smejkal
Leningrad, 1973



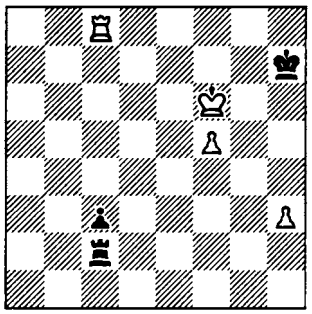
510 ▲ =

Here White has additional drawing chances connected with the f- and h-pawns; under some favorable circumstances he can activate his rook by sacrificing the a7-pawn.

510. 1... ♖a1! Bad is 1... ♖a4? 2. ♔h3 ♔f1 3. ♖f8= **2. ♔h3 ♖a4 3. ♔h2?** The simplest way to a draw was: 3. ♖b8 ♖a7 4. ♖b2 ♔e1 5. ♖b1 ♔e2 6. ♖b2 ♔d1 7. ♖f2! ♖f7 8. ♔g4 h3 9. ♖f3 h2 10. ♖h3= **3... ♖a3! 4. ♔h1?** The draw was achieved by 4. ♔h3! ♔f1 5. ♖b8 f2 6. ♔h2! ♖a7 (6... ♔e2 7. ♖e8) 7. ♖b1 ♔e2 8. ♖b2= **4... ♖a2! 5. ♔h2 ♔f1 6. ♔h1?** A decisive mistake. The draw was still possible: 6. ♔h3 f2 7. ♖b8 ♖a7 8. ♖b1 ♔e2 9. ♖b2 ♔e3 10. ♖b3 ♔d4 11. ♔g2= **6... f2 7. ♔h2 h3!** [7... ♖a3? 8. ♖b8! ♖a7 9. ♖b1 ♔e2 10. ♖b2 ♔e3 11. ♖b3 ♔e4 12. ♖b4 ♔d3 13. ♖b3 ♔c4 14. ♖f3 ♖a2 15. ♔g2=] **8. ♔h1** [8. ♔h3 ♔g1 9. ♖g8 ♔h1 10. ♖f8 ♖a3–+] **8... ♖a6 9. ♔h2 ♖a1 10. ♖b8 ♖a7 11. ♖b1 ♔e2 12. ♖b2**

♔e3 13. ♖b3 ♔e4 14. ♖b4 ♔e5 15. ♖b5 ♔e6 16. ♖b6 ♔e7 17. ♖b1 ♖a3! 18. ♖b7 ♔e6 The king returns to the f2-pawn. **19. ♖b6 ♔e5 20. ♖b5 ♔e4 21. ♖b4 ♔f3** White resigned.

Petrosian T. - Karpov
Moscow, 1976



511 ▲ =

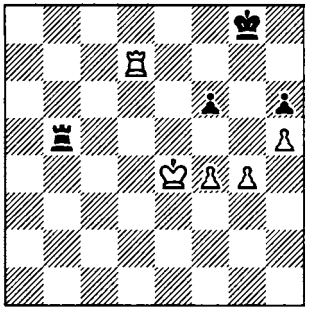
511. 1... ♖c1 The only move. 1... ♖a2 2. ♖c3 ♖a6 3. ♔g5+– **2. h4 ♖c2!** [2... c2? 3. h5+–] **3. h5 ♖c1 4. ♔f7 ♖c2 5. f6 ♖c1 6. ♔e7 c2 7. ♔f7 ♔h6 8. ♖c5** Nothing is achieved by 8. ♖h8 in view of 8... ♔g5 9. ♖g8 ♔h5 10. ♖g2 ♔h4 11. ♔g7 ♔h3! 12. f7 ♔g2 13. f8♕ ♖g1!–+ **8... ♔h7** Also possible is 8... ♖a1 9. ♖c2 ♖a7 10. ♔e8 ♖a8 11. ♔d7 ♔h5= **9. ♖c6 ♔h6 10. ♔f8 ♔h7 11. ♖c7 ♔h8!** The only saving move. If 11... ♔h6 , then 12. f7 ♔h7 13. h6 ♔h6 14. ♔g8!+– **12. f7 ♖a1!** [12... ♔h7 13. h6+–] **13. ♖c2** A beautiful draw results from 13. ♔e7 ♖e1 14. ♔f6 ♖f1 15. ♔g6 ♖g1 16. ♔h6 c1♕! 17. ♖c1 ♖g6! **13... ♖a8 14. ♔e7 ♖a7 15. ♔f6 ♖a6 16. ♔g5 ♖a5 17. ♔g4 ♖a4 18. ♔g3 ♖a3 19. ♔g2 ♔g7 20. ♖f2 ♔f8 21. ♖f5 ♖a6!** Of course, not 21... ♖a7 22. h6 ♖f7 23. h7+– **22. ♔g3 ♖h6 23. ♔g4 ♖h7** Draw.

10.5 ROOK ENDINGS WITH SEVERAL PAWNS

Typical positions exist even in endings with a larger number of pawns. Let us examine some of them.

10.51 Three pawns against two

Such endings are usually drawn.

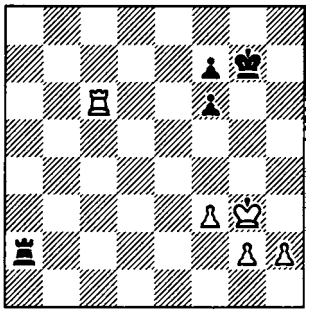


512 △ =

512. Although the black king is cut off on the back rank, White is unable to win, for example: **1. ♖d5 ♖b7! 2. ♖d8** [2. ♔f5 ♔f7] **2... ♔f7 3. ♔d5 ♖a7 4. ♔d6 ♖b7** Also sufficient is 4... ♖a6 5. ♔c5 ♖a4= **5. ♖d7 ♖d7 6. ♔d7 f5 7. gf ♔f6=**

The doubled f-pawns do not give Black any trouble; on the contrary, they help him to hold his ground. The white passed h-pawn is not too dangerous.

Suetin - Kholmov
Kiev, 1954

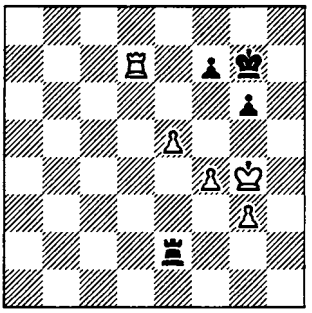


513 △

513. 1. h4 ♖b2 2. ♖c5 ♖a2 3. ♔h3 ♖b2 4. g4 Otherwise White is unable to improve his position. **4... ♖b4 5. h5 ♖a4 6. ♔g3 ♖b4 7. ♔f2 ♖a4 8. ♔e3 ♖b4 9. ♖d5 ♖a4 10. ♖d4 ♖a5 11. f4 ♖b5 12. ♔e4 f5** Black transposes into a theoretically drawn ending. Also possible is 12... ♖a5 13. ♖d5 ♖a6 14. ♔f5 ♖b6 15. g5 fg 16. fg ♖b8 with a draw. **13. gf ♔h6 14. ♖d7 ♔h5 15. ♖f7 ♔h6 16. ♖d7 ♖a5 17. ♖d5 ♖a6 18. ♔e5 ♔g7 19. ♖d7 ♔f8 20. ♖d6 ♖a7** [20... ♖a4=] **21. ♔f6 ♖f7 22. ♔g5 ♖g7 23. ♖g6 ♖a7 24. ♖f6 ♔g7 25. ♖e6 ♔f8 26. ♖f6 ♔g7 27. ♖b6 ♖c7 28. ♖b8 ♖a7 29. ♖e8 ♔f7 30. ♖h8 ♔g7 31. ♖h6 ♔f8 32. f6 ♖a1 33. ♖h8 ♔f7 34. ♖h7 ♔f8 35. ♔f5 ♖b1 36. ♖d7 ♖a1 37. f7 ♖a6 38. ♔g5 ♖g6!** Draw.

514. 1... ♖e3 Black's task is to prevent White from advancing the pawns by g4 and f5. **2. ♔h4 ♔f8** [2... ♖e4 3. ♔g5 ♖e3 4. g4 ♖e1 5. ♖e7 ♖e4 6. f5 ♖e5! This blow is the point.] **3. ♖d8** [3. ♔g5 ♔g7] **3... ♔g7 4. ♖e8 ♖a3 5. g4 ♖a4 6. ♔g5 ♖a5 7. ♖e7 ♖b5 8. ♖d7**

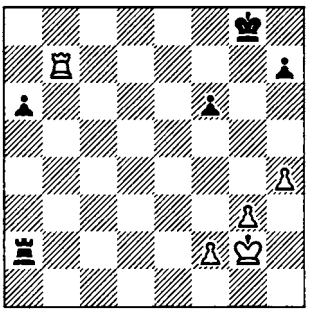
Polugaevsky - Korchnoi
Evian, 1977



514 ▲

♖a5 9. ♔h4 ♔f8 10. ♖d4 ♖b5 11. ♖e4 ♖a5 12. ♖e3 White is unable to improve his position. **12... ♖b5 13. ♔g3 ♔e7 14. ♔h4 ♔f8 15. ♖d3 ♖a5 16. ♖d7 ♖b5 17. ♖a7 ♖c5 18. ♖a6 ♔g7 19. ♖a8** [19. e6 fe 20. ♖e6 ♖a5=] **19... ♖b5 20. ♖e8 ♖b4 21. ♔g5 ♖b5 22. f5 ♖e5! 23. ♖e5 f6 24. ♔f4** Draw.

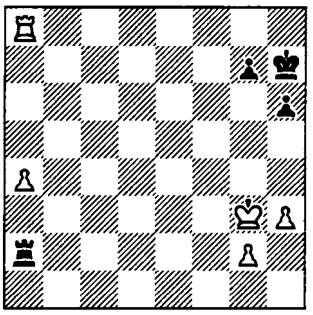
Chigorin - Tarrasch
Nuernberg, 1896



515 △ =

515. The position is drawn. Black does not have to hold the a-pawn. **1. ♔f3 ♖a4** The simplest. Tarrasch played 1... h5 and lost in the end. **2. h5 h6! 3. ♖a7 ♖a5 4. g4 ♖a4 5. ♔g3 ♖a2 6. f3 ♖a4 7. ♖c7 ♖b4! 8. ♖c6 ♔g7** with a draw.

Hodos - Polugaevsky
URS, 1967



516 △

516. Even a passed pawn on the opposite wing does not help the stronger side. In this example White is unable to win. He has two plans but neither work against Black's correct defense.

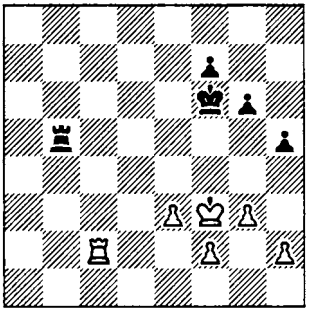
1. White advances the pawn to a7 and, with his rook on a8, brings the king to the Q-side. But, as soon as the king comes to b6, Black checks it with his rook ♖b2 and, in response to ♔c6, returns the rook to a2, with a draw.

2. White advances the pawn only to a6, in order to hide his king from checks at a7. Meanwhile White is moving his king to the Q-side, Black captures one or even both white pawns on the K-side and begins advancing his own pawns. In the end the game may transpose into a rook vs. pawns ending which is drawn, because the white king is too far away from the black pawns. In the game Black made a mistake and lost. **1. ♔f3 h5 2. g3 g5?** [Correct is 2... ♖a1!=] **3. g4 h4?!** [3... hg 4. ♔g4 ♖g2] **4. ♔e4 ♖f2 5. a5 ♖f4 6. ♔e5 ♖f3 7. a6 ♖h3** [7... ♔g7 8. ♔e6 ♔h7 9. a7 ♖a3 10. ♔f5 ♖a5 11. ♔f6+–] **8. ♔f5 ♖a3 9. ♔g5 h3 10. ♖a7 ♔g8 11. ♔g6 ♔f8 12. ♖a8 ♔e7 13. a7 h2 14. ♖h8**, and White went on to win.

10.52 Four pawns against three

With four pawns against three the winning chances increase but the weaker side does have sufficient defensive resources.

Petrosian - Keres
URS, 1951



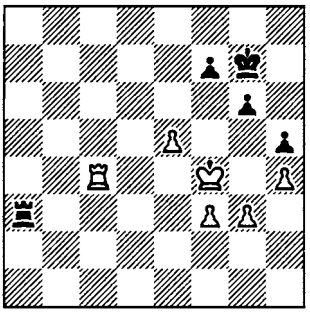
517 △

517. 1. h4 In case of 1. h3 with the idea g4 hxg4 3. hxg4 the game would have transposed into a drawn ending from the game Polugaevsky - Korchnoi, which was examined above. **1... ♖f5 2. ♔g2 ♖a5 3. ♔h3 ♖a4 4. ♖d2 ♔e5 5. ♖b2 ♔f6 6. ♖b5 ♖a2 7. ♔g2 ♖a4 8. ♔f3 ♖a3** The active black rook hinders White's pawn advance. **9. ♔f4 ♖a2 10. f3 ♖e2 11. e4 ♖e1 12. ♖b6 ♔g7 13. ♖a6 ♖b1 14. ♖c6 ♖g1!** Keres defends very accurately. **15. ♖c2 ♔f6 16. ♖a2**

♔g7 17. ♖e2 ♔f6 18. ♖e3 ♔g7 19. e5 Otherwise White is unable to reinforce his position. **19... ♔f8 20. g4** [20. e6 fe 21. ♖e6 ♔g7=] **20... hg 21. fg ♔g7 22. ♔g5 ♖f1! 23. ♖e4 ♖f3 24. h5** [24. e6?? f6 mate; 24. ♖f4 ♖e3=] **24... gh 25. gh f6!** The simplest. **26. ♔g4 ♖f1 27. h6** [27. e6? f5−+] **27... ♔g6!** Draw. 27... ♔h6? 28. e6 f5 29. ♔h3! fe 30. e7!+−

A rook's positioning on the 3rd rank also secures a draw.

Razuvaev - Beliavsky
URS, 1978

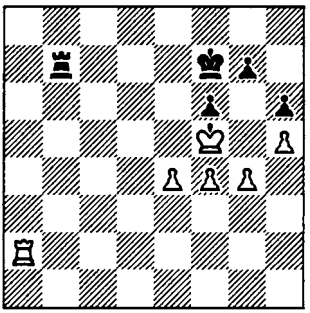


518 △

518. 1. ♔e4 ♖b3 2. ♔f4 [2. ♖d4 ♖a3 3. ♖d3 ♖a4 4. ♔e3 ♖a5=] **2... ♖a3 3. g4 hg 4. ♔g4** [4. fg ♖a1!= (But not 4... ♖h3? because of 5. e6! fe (5... ♖h4 6. e7 ♖h8 7. ♔e5+−) 6. ♖c7 ♔f8 7. ♔g5 ♖g3 8. ♔f6 ♔e8 9. ♖c4+−)] **4... ♖a1 5. ♖c7 ♖g1 6. ♔f4 ♖e1! 7. ♖a7 ♖e2 8. ♖a1 ♖g2 9. ♖e1 ♔f8 10. h5** The last chance. **10... gh 11. ♖h1 f6! 12. ♖h5** [12. e6 ♖g5] **12... fe 13. ♖e5 ♖a2 14. ♔f5** Draw. It should be noted that in both examples the black pawns (h5, g6, f7) were placed ideally for defense. If the stronger side prevents this, a draw becomes complicated if possible at all.

A classic example of the realization of an extra pawn with the pawns on one wing is provided by the following ending.

Botvinnik - Najdorf
Moscow, 1956

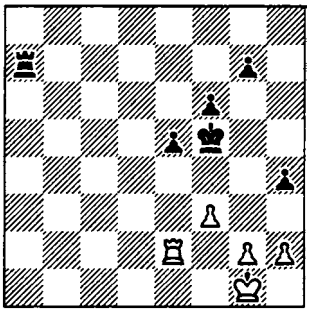


519 △ +−

519. White's plan is simple: to create a passed pawn on the e-file, by advance of this pawn to divert the opponent's pieces from the g6-square, to penetrate to g6 with the king. **1. ♖a5 ♖c7 2. ♖d5 ♖a7 3. e5 fe 4. fe ♔e7** (4. ♖d7+− was threatened) **5. e6 ♖a4** [5... ♖a6? 6. ♖d7 ♔f8 7. ♔g6 ♖e6 8. ♔h7+−] **6. g5! hg?** After the more stubborn 6... ♖a7 7. ♖e5! hg White wins by 8. ♔g6 (also winning is 8. ♔g5 ♖a1 9. ♔g6) 8... ♔d6 (or 8... g4 9. ♔g7 g3 10. h6 g2 11. ♖g5 ♔e6 12. ♔g6+−) 9. ♖e1 g4 10. h6! gh 11. ♔f6 g3 12. e7 ♖e7 13. ♖e7 h5 14. ♖g7!+− (pointed out by Kopayev). **7. ♖d7 ♔f8 8. ♖f7 ♔g8 9. ♔g6 g4 10. h6! gh 11. e7 ♖a8 12. ♖f6** Black resigned. If 12... ♖e8, then 13. ♖d6.

520. The h4-pawn severely cramps White. By exact play Black manages to win. **1... ♖a4! 2. ♔f2 g5 3. ♖b2** No better is 3. h3? ♔f4 4. ♖b2 f5 5. ♖e2 e4 6. fe fe−+; or

Harandi - Vaganian
Rio de Janeiro, 1979

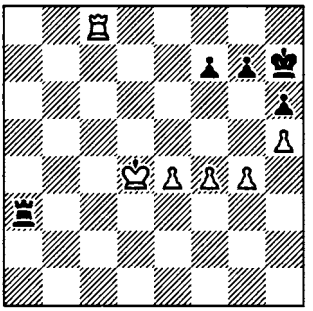


520 ▲ −+

3. g4 hg! 4. hg g4! , after which two lines are possible: 5. fg (5. ♖b2 ♔g5 6. ♖e2 gf 7. ♔f3 ♖a5!−+) 5... ♔g4 6. ♔g2 ♖c4! 7. ♖f2 (7. ♔f2 ♔h3−+) 7... f5 8. ♖e2 ♖c5! (zugzwang) 9. ♖b2 ♖c3−+] **3... g4! 4. fg** [4. ♖c2 gf 5. gf ♔f4−+ with the idea f5, h3 followed by ♖a1 **4... ♔g4 5. ♖b6 ♖a2 6. ♔g1 f5 7. ♖g6 ♔f4 8. ♖h6 ♔e3 9. h3 e4 10. ♖h4 f4 11. ♖h8 ♖a1 12. ♔h2 ♔f2 13. ♖f8** [13. ♖e8 f3 14. ♖e4 ♖h1!−+] **13... f3 14. h4 ♖g1 15. gf ♖g2 16. ♔h1 e3 17. ♖e8 ♖g3 18. ♔h2 ♖f3** White resigned.

If the defender manages to prevent a creation of the opponent's passed pawn on the e-file, then he draws.

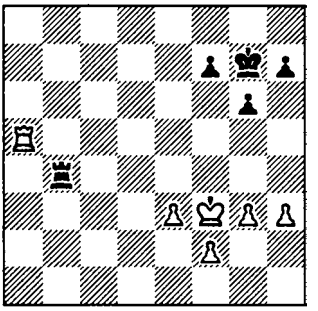
Korchnoi - Antoshin
URS, 1954



521 ▲ =

521. 1... ♖f3! In the game Black opted for 1... ♖g3? 2. ♖f8! f6 3. e5! ♖g4 4. e6 ♖f4 5. ♔d5 ♖f5 6. ♔d6 ♖h5 7. e7, and White won. **2. ♔e5** [2. f5 f6=] **2... f6 3. ♔f5 ♖f1 4. e5** (what else?) **4... fe 5. ♔e5 ♖g1 6. ♔f5 ♖g2** Draw.

Capablanca - Yates
Hastings, 1930



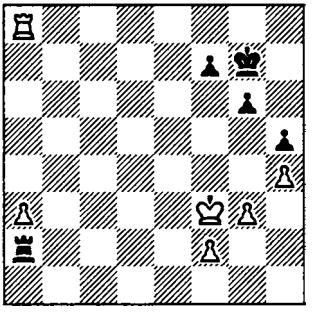
522 ▲ =

522. 1... ♖c4? An easy draw could have been gained by 1... h5!, preventing g4. **2. g4!** Now Black's defense is not easy. **2... h6 3. ♔g3 ♖c1 4. ♔g2 ♖c4** [4... g5!?] **5. ♖d5 ♖a4 6. f4 ♖a2 7. ♔g3 ♖e2 8. ♖e5 ♖e1 9. ♔f2 ♖h1 10. ♔g2 ♖e1 11. h4 ♔f6** [11... f6!?] **12. h5 ♖e2 13. ♔f3 ♖e1 14. ♖a5 ♔g7 15. hg ♔g6** Worse is 15... fg due to 16. ♖a7 ♔g8 (16... ♔f6 17. ♖h7 ♖h1 18. g5+−) 17. f5 g5 18. ♔e4 ♖g1 19. f6!, and White wins. **16. e4** Stronger is the preliminary 16. ♖d5 **16... ♖f1 17. ♔g3 ♖g1 18. ♔h3 ♖f1 19. ♖f5 ♖e1?** By 19... f6 Black could have saved the game,

for example: 20. ♔g2 ♖e1 21. e5 (21. ♔f3 ♖f1 22. ♔e3 ♖g1=) 21... fe 22. fe (22. ♖e5 ♖e5 23. fe h5!=) 22... ♖e3 23. ♔f2 ♖a3 24. ♖f3 ♖a5 25. ♖f6 ♔g7 26. ♖f5 ♖a3!= **20. e5 ♖e3 21. ♔g2!** [21. ♔h4? ♖f3 22. ♖f6 ♔g7 23. g5 hg 24. ♔g5 ♖f1 25. ♖a6 ♖e1 26. ♖a7 ♖e2 27. ♖e7 ♖e1 28. ♔f5 (28. f5 ♖e5!=) 28... ♖a1 29. e6 ♖a5 30. ♔e4 ♔f6! with a draw] **21... ♖a3 22. ♖f6 ♔g7 23. ♖b6?** Stronger is 23. ♖d6 with the idea ♖d7(d8) followed by an advance of the f-pawn. **23... ♖e3?** A mistake in response. Better is 23... ♖a4! 24. ♔f3 ♖a3 25. ♔e4 ♖a4 26. ♔f5 ♖c4, and Black retains good drawing chances. **24. ♖b4** [24. ♖b1! wins quicker.] **24... ♖c3 25. ♔f2? ♖a3?** [25... h5! 26. g5 h4] **26. ♖b7 ♔g8 27. ♖b8! ♔g7 28. f5** with the idea f6, ♖f8. **28... ♖a2 29. ♔e3** Simpler is 29. ♔g3 ♖a3 30. ♔h4+- **29... ♖a3 30. ♔e4 ♖a4 31. ♔d5 ♖a5** [31... ♖g4 32. f6 ♔h7 33. ♖f8+-] **32. ♔d6 ♖a6 33. ♔c7 ♔h7** [33... ♖a7 34. ♔b6 with the idea f6] **34. ♔d7 ♖a7 35. ♔d6 ♔g7 36. ♖d8!** At last the rook has reached the needed square. **36... ♖a5 37. f6 ♔h7 38. ♖f8 ♖a7 39. ♔c6 ♔g6 40. ♖g8 ♔h7 41. ♖g7 ♔h8 42. ♔b6 ♖d7 43. ♔c5 ♖c7 44. ♔d6 ♖a7 45. e6 ♖a6 46. ♔e7 ♖e6 47. ♔f7 ♖e5 48. g5! hg 49. ♔g6** Black resigned. An instructive ending.

If the stronger side has a passed pawn on the opposite wing, then a draw is more complicated, though still possible.

Lerner - Dorfman
Tashkent, 1980

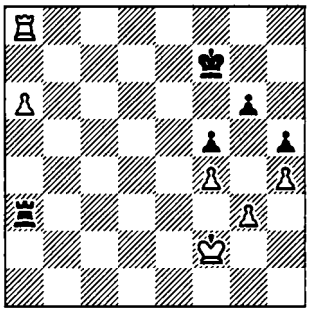


523 △

523. G.Levenfish and V.Smyslov in "Theory of Rook Endings" and Yu.Averbakh in Volume V of "Comprehensive Chess Endings" assess a similar position as drawn. They are absolutely right, in a practical game however, the draw is not easy, and precise play is demanded. Black's plan is typical: while the white king goes to the Q-side, Black captures one or two opponent's pawn on the K-side and creates his own passed pawn. **1. ♔e3 ♖a1 2. ♔f4 ♖a2 3. f3 ♖a1 4. a4 ♔f6 5. ♖a6 ♔g7 6. ♖a7 ♔f6 7. ♖a8 ♔g7?!** Black should not re-treat with his king from f6, where it was closer to the white pawns. Correct is 7... ♖a3 8. ♔e4 ♖a1 9. a5 ♖a4 10. ♔d5 ♖a3 11. a6 ♖f3 12. ♖b8 ♖a3 13. ♖b6 ♔f5 with a draw. **8. a5 ♖a4** It makes good sense to return the king to f6: 8... ♔f6 9. a6 ♖a4 10. ♔e3 ♔f5 11. ♔d3 (11. a7 ♔f6!=) 11... ♖a3 12. ♔c4 ♖f3= **9. ♔e5 ♖a3 10. ♔e4 ♖a4** [10... ♔f6!] **11. ♔d5 ♖a3 12. a6 ♖f3?** A decisive mistake. The draw could

have been gained by 12... ♔f6! 13. ♔c6 ♖f3 14. ♖b8 ♖a3 15. ♖b6 ♔f5 16. ♔b7 ♔g4 17. a7 ♖a7 18. ♔a7 ♔g3 19. ♖b4 f5 (or 19... f6 △ 20...g5=) 20. ♔b6 f4 21. ♔c5 f3 22. ♔d4 f2 23. ♖b1 ♔h4 24. ♔e3 ♔g3 25. ♖f1 h4 26. ♖f2 h3 27. ♖f3 ♔g2 28. ♖f6 h2 29. ♖g6 ♔f1= **13. ♖b8 ♖a3 14. ♖b6!** Now the black king turns out to be cut off. **14... ♖g3 15. ♔c6 ♖a3 16. ♔b7 g5** Also losing is 16... f6 17. a7 ♖a7 18. ♔a7 g5 19. ♖b4! ♔g6 20. ♔b6 ♔f5 21. ♔c5 g4 22. ♖b1 ♔f4 23. ♔d4 g3 24. ♖f1 ♔g4 25. ♖f6 g2 26. ♖g6 ♔f3 27. ♔e5!+– **17. hg h4 18. a7 h3 19. a8♕** [19. ♖a6? h2] **19... ♖a8 20. ♔a8 h2 21. ♖h6! f6** The only move. **22. ♖h2 fg 23. ♖f2!** This study-like move decides. White avoids the "shoulder-charge", and his king arrives in time. **23... ♔g6 24. ♔b7 g4 25. ♔c6 ♔g5 26. ♔d5 g3 27. ♖f8!** [27. ♖g2? ♔f4!=] **27... ♔g4 28. ♔e4** Black resigned.

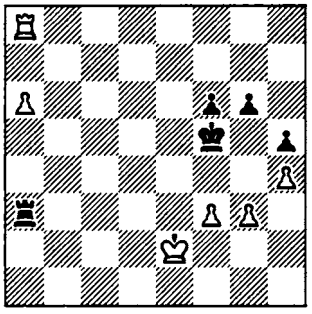
Levenfish, Smyslov
1957



524 △ =

524. 1. ♔e2 The only chance. **1... ♔g7** But not 1... ♖g3? 2. a7 ♖a3 3. ♖h8, and White wins. **2. ♔d2 ♖g3 3. ♖b8 ♖a3 4. ♖b7 ♔f6 5. ♖b6** After 5. a7 ♔e6 the activity of his king secures Black a draw. **5... ♔g7 6. ♔c2 g5!** The only move - Black saves the game by creating a passed pawn. **7. fg f4 8. ♔d2** The king has to retreat. **8... f3 9. ♖b7 ♔g6 10. a7 ♖a2 11. ♔e1 ♔f5 12. ♖f7** [12. ♖g7 ♖e2 13. ♔f1 ♖a2=] **12... ♔g6 13. ♖f3 ♖a7,** and a theoretically drawn ending has arisen.

Unzicker - Lundin
Amsterdam, 1954

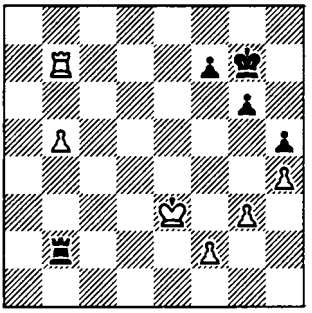


525 △ +–

525. In endings of this type a result often depends on the position of the defender's pieces and pawns. After **1. a7!** Black is unable to prevent a march of the opponent's king to h6, because he can move neither with the king nor the pawns. **1... ♖a2** [1... ♖a6 2. ♔d3 ♖d6 3. ♔c4 ♖d7 4. ♔b5! ♖e7 5. ♔c6!+–, and Black ends up in zugzwang.] **2. ♔d3 ♖a1 3. ♔d4 ♖a5 4. ♔c4 ♖a3 5. ♔c5 ♖a1** [5... ♖f3 does not save Black either because of 6. ♖f8 ♖a3 7. a8♕ ♖a8 8. ♖a8 ♔g4 9. ♖a3 g5 10. hg fg 11. ♔d4 h4 12. gh gh 13. ♔e3 ♔g3 14. ♖a8+–] **6. ♔d6 ♖a3 7. ♔e7 ♖a6 8. ♔f7 ♖a3 9. ♔g7 ♖a1** [9... g5 10. hg ♔g5 11. ♔f7 ♔f5 12. g4!

hg 13. fg+–] **10. ♔h6!** The king has reached the destination square. **10... ♖a6 11. ♖b8 ♖a7 12. ♖b5 ♔e6 13. ♔g6 ♖a8 14. ♔h5 ♖g8 15. g4 ♖h8 16. ♔g6** Black resigned.

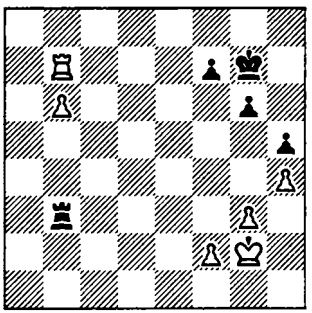
Spassky - Antoshin
Sochi, 1965



526 △

526. With a knight's pawn the winning chances increase, because after having captured the defender's rook, the stronger side needs one move less to return his king. **1. ♔d4!** Worse is 1. f3 ♖b3 2. ♔e4 ♔f6 **1... ♖f2 2. ♖e7 ♖b2** [2... g5 does not work due to 3. hg ♖f5 4. ♖e5 ♖f3 5. ♖e3 ♖f5 6. ♖b3 ♖g5 7. b6+–] **3. ♔c4 ♔f6 4. ♖e3 ♔f5 5. ♖b3! ♖c2** A pawn ending is lost: 5... ♖b3 6. ♔b3 ♔e5 7. ♔b4 ♔d6 8. ♔a5 ♔c7 9. ♔a6 ♔b8 10. ♔b6 f6 11. ♔c6 g5 12. ♔d5 ♔c7 13. ♔e6 ♔b6 14. ♔f6 gh 15. gh ♔b5 16. ♔g5 ♔c6 17. ♔h5 ♔d7 18. ♔g6 ♔e8 19. ♔g7+– **6. ♔d5 ♔g4 7. b6 ♖c8 8. b7 ♖b8 9. ♔e5!** The only way. Only a draw results from 9. ♔c6 f6 10. ♔c7 ♖g8 11. b8♕ ♖b8 12. ♔b8 g5 13. ♔c7 gh 14. gh ♔h4 15. ♔d6 ♔g4 16. ♔d5 h4 17. ♔e4 h3 18. ♔e3 h2. **9... f5** [9... g5 10. hg ♔g5 11. ♖b4! f5 12. ♔d6 f4 13. gf ♔f5 14. ♔c7 ♖b7 15. ♔b7 h4 16. ♔c6 h3 17. ♖b3! ♔g4 18. ♖h3+–] **10. ♔f6 f4 11. gf ♔h4 12. ♔g6 ♔g4 13. f5 h4 14. f6 h3 15. f7 h2 16. ♖b1 ♖b7** [16... ♔g3 17. ♔g7+–] **17. ♖b7 h1♕ 18. ♖b4 ♔h3 19. f8♕ ♕g2 20. ♔h7 ♕c2 21. ♔h8 ♕c3 22. ♔g8 ♕g3 23. ♕g7** Black resigned.

Hollis - Florian



527 △

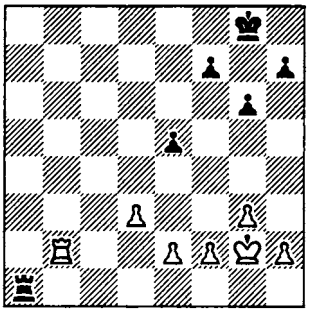
527. Nevertheless, the weaker side retains the drawing chances. **1. ♔f1 ♖b2 2. ♔e1 ♔f6 3. f3 ♖b3 4. ♔d2** There is nothing better. **4... ♖f3 5. ♔c2** with the idea ♖f7 followed by b7+– **5... ♖f5?!** Losing is 5... ♖g3? 6. ♖c7! (6. ♖f7? ♔f7 7. b7 ♖g2! 8. ♔c3 ♖g3 9. ♔c4 ♖g4 10. ♔c5 ♖f4! 11. b8♕ ♖f5 12. ♔d6 ♔g7!=) 6... ♖g2 7. ♔b3 ♖g1 8. ♔b2 ♖g2 9. ♖c2 ♖g4 10. ♖c3+–; After 5... ♖e3!, however, Black could have successfully defended: 6. ♖c7 ♖e8 7. b7 ♖b8 8. ♔d3 ♔f5! 9. ♖f7 (9. ♔e3 ♔g4 10. ♔f2 f6 11. ♖c4 ♔f5 12. ♖b4 g5=) 9... ♔g4 10. ♖f4 ♔g3 11. ♖b4 g5! with a draw. **6. ♖c7 ♖b5 7. b7 ♔e6** [7... ♔f5 8. ♔c3! ♔g4 9. ♖c4 ♔g3 10. ♖b4 ♖b7 11. ♖b7 ♔h4 12. ♖f7 g5 13. ♔d2 ♔g3 14. ♔e1+–] **8. ♔c3 f6 9. ♔c4 ♖b1 10.**

♔c5 ♔f5 11. ♖d7! ♖c1 [11... ♔g4 fails due to 12. ♖d4 ♔g3 13. ♖b4 +–] 12. ♔d6 ♖b1 13. ♔c7 ♖c1 14. ♔d8 ♖b1 15. ♔c8 ♔g4 16. ♖d6 g5 17. ♖f6 gh 18. gh ♔h4 19. ♖g6! ♔h3 20. ♔c7! Black resigned.

10.53 Five pawns against four

Such positions are almost always won.

Marangunic - Simic
Yugoslavia, 1972

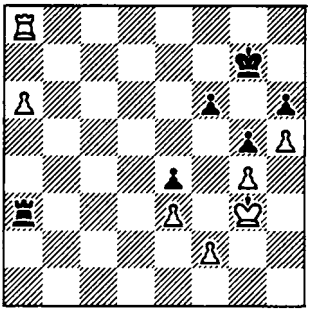


528 △

528. 1. ♖b5 [1. g4!? ♖a4 2. f3 deserved attention, threatening 3. ♖b5 f6 4. g5±] **1... f6 2. ♖b7 ♖e1 3. ♖b2** [Better is 3. ♔f3] **3... ♔f7 4. f4 h5?** After 4... ef 5. gf h5; or 4... ♔e6 5. fe ♔e5 Black still could resist. **5. fe fe 6. ♔f3 ♖a1 7. ♔e4 ♖a5 8. e3! ♔f6 9. ♖b6 ♔f7 10. h3 ♖c5 11. ♖d6!** Black resigned.

Variation from the game. White's plan is to exchange his a-pawn for the black e4-pawn and then to bring his king to the center (to c6, d6, or e6) in order to transpose into a won pawn ending. Black is unable to prevent this, his king must stay at g7 or h7 while the rook alone is powerless to oppose the enemy king.

Kasparov - Illescas
Linares, 1994



529 △ +–

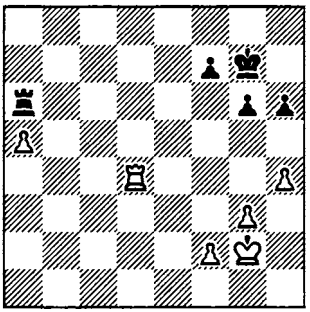
529. 1. a7! ♔h7 2. f3 ♔g7 Nothing is changed by 2... ef 3. ♔f3 **3. fe ♖e3 4. ♔f2 ♖a3 5. ♔e2 ♔h7 6. ♔d2 ♔g7 7. ♔c2 ♔h7 8. ♔b2 ♖a6 9. ♔c3 ♔g7 10. ♔b4 ♖a1** [10... ♔h7 11. ♔b5 ♖a1 12. ♔c6 ♖c1 (12... ♔g7 13. ♖d8!) 13. ♔d7 ♖a1 14. ♔e6 ♔g7 15. ♖d8 ♖a6 16. ♖d6 ♖a7 17. ♖d7 ♖d7 18. ♔d7+– (analysis by Kasparov)] **11. ♔c5 ♖c1** [11... ♖a2 does not help Black in view of 12. ♔c6 ♖c2 13. ♔d6 ♖a2 14. ♖c8 ♖a7 15. ♖c7 ♖c7 16. ♔c7+–] **12. ♔d6 ♖a1** [12... ♖d1 13. ♔e6 ♖a1 14. ♖d8+–] **13. ♖c8**, and White transposes into a won pawn ending.

10.6 SOME STRATEGIC IDEAS IN ROOK ENDINGS

10.61 Where one should keep his/her rook?

In a practical game both sides, the stronger and the weaker have to solve this problem. A famous rule by S.Tarrasch says: "A rook should always be deployed behind a passed pawn. If it is your own pawn, the rook supports it, while if it is an enemy pawn, the rook hinders its advance". Tarrasch's rule is applicable in the overwhelming majority of cases. We have already examined positions where the defender deploys his rook behind an opponent's pawn. Let us now see how the struggle evolves when the stronger side's rook supports its pawn from behind.

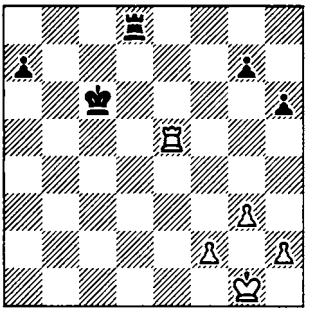
Alekhin - Capablanca
Buenos Aires, 1927



530 △ +–

530. 1. ♖a4! Here the white rook stands better than at d5, because now Black's rook cannot leave a6. **1... ♔f6 2. ♔f3 ♔e5 3. ♔e3 h5 4. ♔d3 ♔d5 5. ♔c3 ♔c5 6. ♖a2!** Zugzwang. **6... ♔b5** [6... ♖a8 7. a6+–; 6... ♔d5 7. ♔b4+–] **7. ♔d4 ♖d6 8. ♔e5 ♖e6 9. ♔f4 ♔a6 10. ♔g5!** The black rook alone is not capable of defending the K-side pawns. **10... ♖e5 11. ♔h6 ♖f5 12. f4** [12. ♔g7 ♖f3 13. ♖d2 ♔a5 14. ♖d5 ♔b4 15. ♖d4 with the idea ♖f4+–] **12... ♖c5 13. ♖a3 ♖c7 14. ♔g7 ♖d7 15. f5** [15. ♔f6 ♖c7 16. f5 ♖c6 17. ♔f7 gf 18. ♖f3+–] **15... gf 16. ♔h6 f4** [16... ♖d5 17. ♔g5 ♖c5 18. ♔f6 ♖d5 19. ♔f7 f4 20. gf ♖f5 21. ♔g6 ♖f4 22. ♔h5+–] **17. gf ♖d5 18. ♔g7 ♖f5 19. ♖a4 ♔b5 20. ♖e4! ♔a6** [20... ♔a5 21. ♖e5+–] **21. ♔h6 ♖a5** [21... ♔b7 22. ♖e5 ♖f4 23. ♔g5 ♖f1 24. ♖f5+–] **22. ♖e5 ♖a1 23. ♔h5 ♖g1 24. ♖g5! ♖h1 25. ♖f5 ♔b6 26. ♖f7 ♔c6 27. ♖e7!** Black resigned. Having won this game, Alekhine has become a world champion.

Kasparov - Karpov
Moscow, 1984



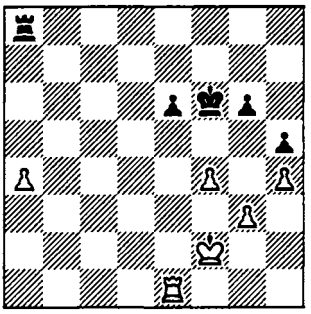
531 ▲ –+

531. 1... ♖a8 A sealed move. Although 1... ♖d5 is also good,

behind the pawn the rook looks better. **2. ♖a5** No better is 2. ♖e6 ♔b5 3. ♖e7 a5 4. ♖g7 a4 5. ♖b7 ♔a5 6. ♖b1 a3 7. f4 a2 8. ♖a1 ♔b4, and Black wins. **2... ♔b6 3. ♖a2 a5 4. ♔f1 a4** [4... ♖e8!?] **5. ♔e2 ♔c5 6. ♔d2 a3 7. ♔c1 ♔d4** Black's plan is clear: while the a3-pawn diverts the opponent's pieces, the black king breaks to the white K-side pawns. **8. f4** [8. ♔b1 ♖b8 9. ♔a1 ♖b2 10. ♖a3 ♖f2 11. ♖a6 ♖f6! 12. ♖a7 g5−+] **8... ♔e4 9. ♔b1 ♖b8 10. ♔a1 ♖b2 11. ♖a3 ♖h2** Now the decisive factor is that White's king is too far away from the K-side. **12. ♔b1 ♖d2 13. ♖a6 ♔f5 14. ♖a7 g5 15. ♖a6 g4! 16. ♖h6 ♖g2 17. ♖h5** [17. ♔c1 ♖g3 18. ♔d2 ♖f3 19. ♔e2 ♔f4 20. ♖f6 ♔g3−+] **17... ♔e4 18. f5 ♖f2! 19. ♔c1 ♔f3 20. ♔d1** No better is 20. f6 in view of 20... ♔g3 21. ♖h6 ♔g2 22. ♔d1 g3 23. ♖g6 (23. ♔e1 ♔g1 24. ♖g6 g2 25. ♖h6 ♖f5 26. ♔e2 ♖e5 27. ♔f3 ♔f1 28. ♖g6 ♖e6!−+) 23... ♖f5! 24. ♔e2 ♖e5 25. ♔d3 ♔f3! 26. ♔d4 ♖h5! 27. f7 ♖f5 28. ♖g7 g2 29. ♔d3 ♖f4! 30. ♔d2 ♔f2, and Black wins (variation by S.Dolmatov) **20... ♔g3 21. ♔e1 ♔g2 22. ♖g5 g3 23. ♖h5 ♖f4 24. ♔e2 ♖e4 25. ♔d3 ♔f3 26. ♖h1** [or 26. f6 ♖f4 27. ♖h6 g2 28. ♖g6 ♔f2−+] **26... g2 27. ♖h3 ♔g4 28. ♖h8 ♖f4 29. ♔e2 ♖f5** White resigned.

Tarrasch's rule, however, is not always applicable. For example, the following case in an exception.

Jussupow - Timman
Linares, 1992

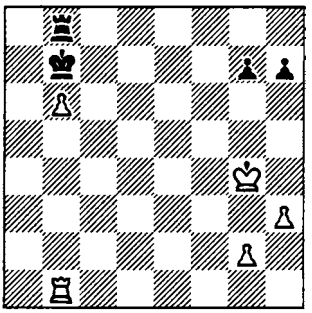


532 △

532. White played "a la Tarrasch" **1. ♖a1**, which has lead to a draw, because the black king has become very active. Instead of this White could have easily won by 1. ♖e4! followed by a king's march to the Q-side. **1... ♖a5 2. ♔e3 e5! 3. ♔e4** Nothing is achieved by 3. fe ♔e5 4. ♔d3 ♔d5 5. ♔c3 ♔c6 6. ♔b4 ♖e5 with equality. **3... ef 4. ♔f4 ♔e6 5. ♔e4** More winning chances could have been retained by 5. ♖e1 ♔f6 6. ♖e4 g5 7. ♔e3 . After 7... ♖c5!, however, Black would be able to defend successfully. **5... g5 6. hg ♖g5 7. ♔f3 ♖a5 8. ♖e1 ♔f5 9. ♖e4** The rook has returned to the right square, but too late. **9... ♖c5 10. ♖e3 ♖a5 11. ♖a3 ♔e5 12. ♔e3 ♔e6 13. ♔e2 ♔d6!?** Simpler is 13... h4 14. gh ♖h5= **14. ♔f2 ♔e5 15. ♖e3 ♔d5 16. ♖a3 ♔e6 17. ♔e3 h4! 18. g4 ♔f6 19. ♔f4 ♔g6 20. ♔f3 ♔g5 21. ♖a2 h3** Draw.

If the defender's king blockades the opponent's passed pawn, then in the majority of cases the stronger side should deploy his rook not behind the pawn but to the side of it, allowing the rook to influence both wings.

Botvinnik - Boleslavsky
Moscow, 1941

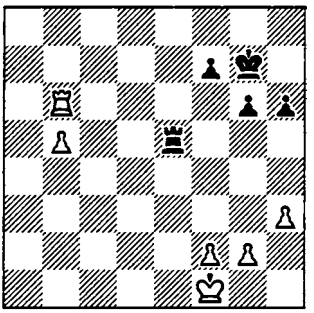


533 △ +–

533. 1. ♖e1! Worse is 1. ♔f5 ♖f8 2. ♔e6 ♖f2 3. g4 ♖f3! **1... ♖g8** [1... ♔b6 2. ♖b1+–] **2. ♖e6!** The best place for the rook. **2... ♔a6 3. ♔g5 ♔b7 4. h4!** The h-pawn plays the role of a battering-ram. **4... ♔a6 5. h5 ♔b7 6. g4 ♔a6 7. ♔h4 ♔b7 8. h6+– gh 9. ♖h6 ♖g7 10. ♔h5 ♔a6 11. ♖c6 ♖e7 12. ♖c7 ♖e5 13. g5 ♔b6 14. ♖h7**, and White wins easily.

Sometimes the defender should keep his rook to the side of the opponent's passed pawn in order to cut off the enemy king from this pawn.

Bronstein - Romanishin
Yerevan, 1975



534 △

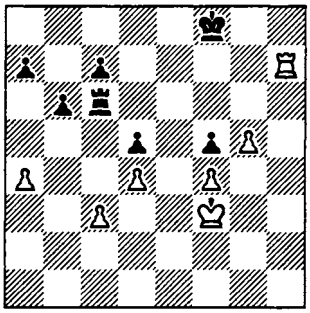
534. 1. g3 h5 The black rook does not allow White's king to get to the Q-side. **2. h4 ♔h7 3. ♔g2 ♖f5! 4. ♖b7 ♔g7 5. b6 ♖b5?** A blunder. After 5... ♖f6! 6. ♔f1 ♖e6! Black could hold his ground. **6. ♔f3 ♖b2 7. ♔e4!** Following the familiar pattern. **7... ♖f2 8. ♖c7 ♖b2 9. b7** Black's counterplay is too late. **9... ♔f6 10. ♔d5 ♔f5 11. ♖f7 ♔g4 12. ♖g7 ♔g3 13. ♖g6 ♔h4 14. ♔c6 ♔h3 15. ♖g5! ♖b7 16. ♔b7 h4 17. ♔c6 ♔h2 18. ♔d5 h3 19. ♔e4** The white king has come in time. Black resigned.

10.62 Activity of pieces

The decisive factor in rook endings is the activity of all pieces, king, rook, and pawns. Good coordination of pieces is often more important than a material advantage. Coordinated piece activity may allow a win in better position or a save in a worse one.

535. Capablanca strived for this position, foreseeing the following sacrifice of two pawns. **1. ♔g3!** White activates his king creating threats. **1... ♖c3 2. ♔h4 ♖f3 3. g6!** Opening a way to f6 for the king. **3... ♖f4 4. ♔g5 ♖e4 5. ♔f6!** White has reached his cherished goal - all his pieces are in perfect harmony. **5... ♔g8 6. ♖g7 ♔h8 7. ♖c7** Regaining all the sacrificed material. **7... ♖e8 8. ♔f5 ♖e4 9.**

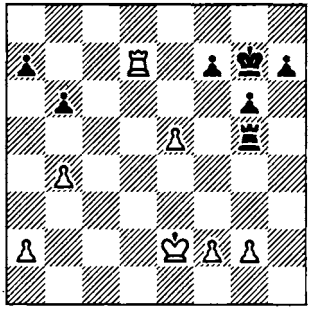
Capablanca - Tartakower
New York, 1924



535 △ +−

♔f6 ♖f4 10. ♔e5 ♖g4 11. g7! The rest is simple. **11... ♔g8 12. ♖a7 ♖g1** [12... ♖g5 13. ♔d6 with the idea ♔c6+−] **13. ♔d5 ♖c1 14. ♔d6 ♖c2 15. d5 ♖c1 16. ♖c7 ♖a1 17. ♔c6 ♖a4 18. d6** Black resigned.

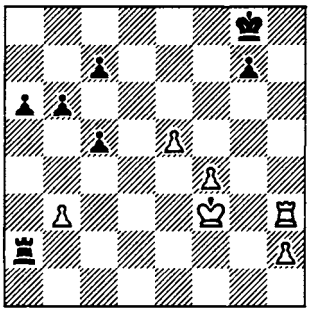
Portisch - Honfi
Hungary, 1969



536 △

536. 1. f4! White plays actively. After 1. ♖a7 ♖e5 2. ♔d3 ♖f5 3. f3 ♖g5 4. g4 h5 the position is equal. **1... ♖g2 2. ♔f3 ♖a2 3. e6 ♔f8?** Drawing chances could have been retained by 3... ♖a3! 4. ♔e4! ♔f6 5. e7 ♖a1 6. e8♘ ♔e6, and Black would be able to successfully defend. **4. ♖f7 ♔e8 5. ♖h7 a5 6. ba ♖a5 7. ♔e4!** White brings his king into play which quickly decides the game. **7... ♔f8 8. ♖f7 ♔g8** [8... ♔e8 9. ♖g7+−] **9. ♖f6 ♔g7 10. e7! ♖a8 11. ♔e5 b5** [11... ♖c8 12. ♖c6! ♖a8 13. ♔e6 with the idea ♖d6-d8+−] **12. ♖d6!** Black resigned.

Panchenko - Shereshevski
Grozny, 1969



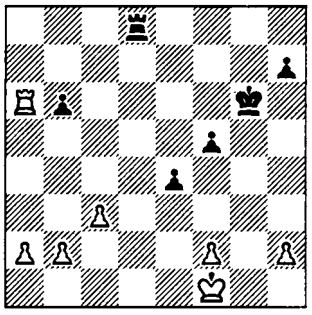
537 △

537. Despite Black's extra pawn, White is clearly better thanks to his strong passed pawn which he will support with all his might. **1. e6!** Threatening 2. ♖h8 followed by 3. e7+− **1... ♖a1 2. ♔e4 ♖d1** Worse is 2... ♖e1 3. ♔f5 with the idea ♖d3 **3. ♖g3 ♔f8 4. h4!** White threatens to create a pair of connected passed pawns by means of h5-h6. **4... b5 5. h5 ♖h1 6. ♖d3 ♖h5 7. f5 ♖h4 8. ♔e5 ♖d4 9. ♖h3!** In spite of all Black's efforts, the white pieces penetrate to the opponent's camp. **9... ♖d1 10. ♖h8 ♔e7 11. ♖c8 ♖e1 12. ♔d5 ♖d1 13. ♔c6 c4 14. bc bc** It seems that a draw is not far off, but Black's task is not at all simple. **15. ♖c7 ♔f8 16. ♖f7 ♔g8 17. ♖d7 ♖e1 18. ♔d6 ♖d1 19. ♔e7** The e-pawn will advance soon, supported by the king and the rook. **19... ♖f1 20.**

♖d5 c3 21. ♖c5 ♖f3 22. ♔d7 ♖d3 23. ♔e8 a5 24. ♖a5 c2 25. ♖c5 ♖d2 26. ♖c8 ♔h7 27. ♔f7 ♖f2 28. e7! ♖f5 29. ♔e6 ♖f6 30. ♔d7 ♖f1 The best chance. **31. ♖c2 ♖d1 32. ♔c8 ♖e1 33. ♖c7! ♔g6 34. ♔d8 ♔f5 35. e8♕ ♖e8 36. ♔e8 g5** Botvinnik has also reached a similar position to this with flanks reversed. **37. ♖g7! g4 38. ♔f7 ♔f4 39. ♔g6 g3 40. ♔h5** Black resigned.

Only active play can save Black from a defeat.

Tarrasch - Rubinstein
San Sebastian, 1911



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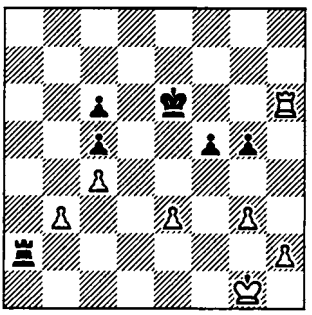
538. 1... ♖d2! Bad is 1... ♖d6? 2. ♔e2 with the idea a4+– **2. ♖b6 ♔g5 3. ♔e1** Or 3. a4 f4 4. a5 f3 5. ♔e1 ♖e2 with a draw. **3... ♖c2 4. ♖b5! ♔g4!** with the idea f4 **5. h3!** The only chance. **5... ♔h3 6. ♖f5 ♖b2 7. ♖f4** After 7. a4 ♖a2 8. a5 ♔g4 9. ♖e5 ♔f3 the game also ends in a draw. **7... ♖a2 8. ♖e4 h5! 9. c4 ♔g2 10. ♖f4 ♖c2 11. ♖h4 ♔f3!** [11... ♖f2? 12. ♖h2!+–] **12. ♔d1 ♖f2 13. c5 ♔e3 14. ♖h5 ♔d4** Draw.

539. By sacrificing three pawns one after another, Black activates his king and draws although being four pawns (!) down. **1... ♔e5!** Weak is the passive 1... ♔d7? 2. ♖f6, and White is winning. **2. ♖c6 ♔e4 3. ♖c5 f4! 4. ef ♔f3 5. h3** [5. h4 ♖a1 6. ♔h2 ♖a2 7. ♔g1= (7. ♔h3?? g4 mate)] **5... ♖a1** Draw.

Lilienthal - Smyslov
Moscow, 1941



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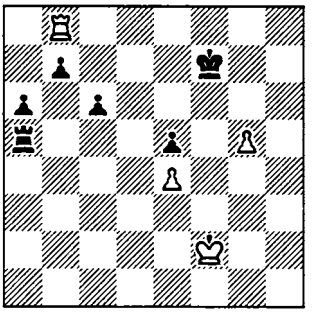
Bednarski - Damjanovic
Kecskemet, 1964



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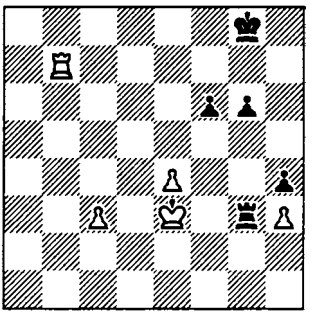
540. White is two pawns down, his only chance is the g5-pawn which he supports by the king and the rook. **1. ♔f3!** [1. ♖b7? ♔g6–+] **1... ♔g6 2. ♔g4 ♖a4 3. ♖g8! ♔f7 4. ♖c8!** The only opportunity. **4... ♖e4 5. ♔h5 ♖b4 6. g6 ♔f6 7. ♖f8** All White's forces help the pawn. **7... ♔g7 8. ♖f7 ♔g8 9. ♔h6 ♖b1 10. ♖c7 ♖h1 11. ♔g5 e4 12. ♖c8 ♔g7 13. ♖c7 ♔f8 14. g7 ♔g8 15.**

♔g6 ♖g1 16. ♔h6 ♖h1 17. ♔g6 ♖g1 The players agreed a draw.

Yakovich - Hodgson
Calcutta, 1991



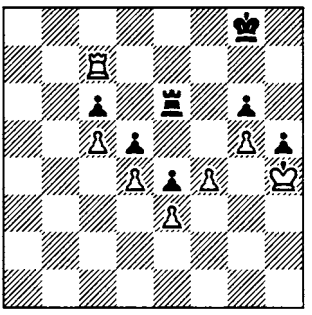
541 △

541. 1. ♔f4! Obviously worse is 1. ♔d4 ♖h3 2. c4 ♖h1 3. c5 ♖d1 4. ♔c4 h3 , and Black wins. **1... ♖h3 2. e5 fe 3. ♔g5!** [3. ♔e5 does not work due to 3... ♖f3!; also bad is 3. ♔g4 ♖c3 4. ♔h4 (4. ♖e7 ♖c4 5. ♔g5 h3 6. ♖e5 h2 7. ♖e1 ♔f7 8. ♖h1 ♖c5 9. ♔g4 ♖h5 10. ♔g3 ♔g7 11. ♔g4 ♔h6 12. ♔f4 ♖h4−+) 4... ♔f8! 5. ♔g5 (5. ♖b5 ♖e3 6. ♔g5 ♔f7 7. ♖b7 ♔e6−+) 5... ♖c6 6. ♖a7 ♖e6 with a decisive advantage for Black.] **3... ♖c3** After 3... ♖h1 White also saves the game: 4. ♔g6 ♖g1 5. ♔f5 h3 6. ♖b2 ♖h1 7. ♔e5 h2 8. ♖e2! ♔g7 9. c4= **4. ♔g6 ♖g3 5. ♔f5 h3 6. ♖b4 ♖e3 7. ♖h4 ♔g7 8. ♖h5! ♔f7** [8... ♖a3 9. ♖h4=; 8... ♖f3 9. ♔g4=] **9. ♖h7 ♔g8 10. ♖h4 ♔f8 11. ♖h7 ♔e8 12. ♔g4** Draw.

10.63 Passive placing of the opponent's pieces

Sometimes both defending pieces, king and rook are passive, sometimes only one of them. If both or even one of the defender's pieces are passive the stronger side can find a plan of improving his pieces' positions, improving what is already an advantage. This happens because the defender, having passive pieces is hardly able to create counterplay.

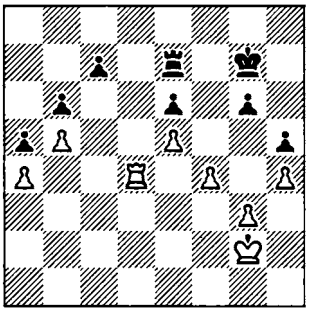
Capablanca - Mishel
Ramsgate, 1929



542 △ +−

542. In this position White has a clear way of magnifying his advantage - to breakthrough by f4-f5. **1. ♔g3 ♔f8 2. f5! gf 3. ♔f4 ♖e7 4. ♖c6 h4 5. ♖h6 ♖g7 6. ♖h4** Black resigned.

Bukic - Matulovic
Yugoslavia, 1975



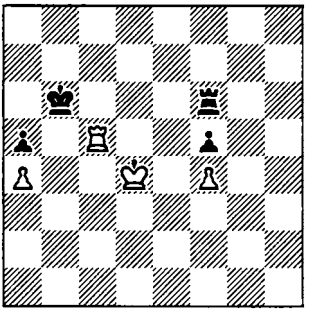
543 △

543. White's plan of improving his position involves a pawn advance

on the K-side in order to clear a way for the king. **1. ♔f3 ♖f7 2. g4 hg 3. ♔g4 ♔h6** Black prevents the opponent's plan, but all the same he loses due to zugzwang. **4. ♖d2 ♖e7 5. ♖d8 ♔h7** [5... ♖f7 6. ♖e8+–] **6. ♔g5 ♔g7 7. h5 gh 8. ♔h5 ♔h7 9. ♔g5 ♔g7 10. ♖c8 ♖d7 11. f5! ♔f7** [11... ef 12. e6 ♖e7 13. ♔f5+–] **12. f6** Black resigned.

We have considered examples where both defending pieces, king and rook were passive. We will now examine cases where only the rook is passive.

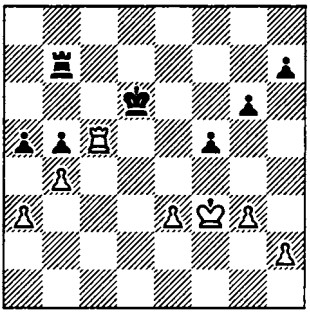
Lombardy - Ree
Haifa, 1976



544 △ +–

544. 1. ♖b5 ♔a6 2. ♔e5 ♖c6 Passive defense does not help: 2... ♖f8 3. ♖c5! ♔b6 (3... ♖b8 4. ♖c6! ♔a7 5. ♖c4 ♖f8 6. ♔e6 ♔b6 (6... ♔a6 7. ♖c6 ♔b7 8. ♖c5+–) 7. ♔e7 ♖h8 8. ♔f6 ♖f8 9. ♔e6+–) 4. ♖c4 ♖f7 5. ♔e6 ♖f8 6. ♔e7 ♖h8 7. ♔f6! ♖f8 8. ♔e6 (zugzwang) 8... ♔a6 9. ♖c6 ♔b7 10. ♖c5+– **3. ♖d5 ♖c4** [3... ♔b6 4. ♖d6+–; 3... ♖c1 4. ♖d6 ♔b7 5. ♖d4 ♖c5 6. ♖d5 ♔c6 7. ♖c5 ♔c5 8. ♔f5 ♔b4 9. ♔e4+–] **4. ♖d6! ♔b7 5. ♖d4 ♖c1** [5... ♖c5 6. ♖d5+–] **6. ♔f5 ♔c6 7. ♔e5 ♔c5 8. ♖e4** Black resigned.

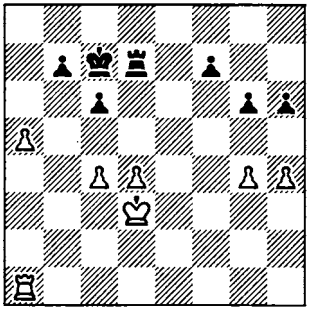
Andersson - Miles
Tilburg, 1981



545 △

545. In the following example Black's attempt to bring his rook into play was unsuccessful, however it was Black's best chance. **1. h4** White's plan is to reinforce his position on the K-side: first he advances his pawn to h6, and then plays e4 or g4. **1... a4!** Fixing the a3-pawn for an eventual counterattack. **2. ♔f4 ♔e6 3. h5 ♔f6 4. ♖c6 ♔f7 5. ♖c5 ♖d7!** The only chance. After 5... ♔f6 6. ♖c6 ♔f7 7. h6 Black's defense is difficult. **6. ♖b5 ♖d3 7. ♖b7 ♔f6 8. ♖h7 g5**

Karpov - Hort
Tilburg, 1979



546 △

9. ♔f3 ♖a3 10. ♖a7 ♖a2 11. ♖a6 ♔e5 12. g4 fg 13. ♔g4 ♖g2 14. ♔h3 ♖b2 15. ♖a4 ♔e4 16. ♔g3 ♖b1 Also losing is 16... ♔e3 17. h6 ♖b1 18. ♖a3! ♔e4 19. ♔g4 ♖g1 20. ♖g3+– **17. h6 ♖g1 18. ♔f2 ♖h1 19. ♖a6 ♔d5 20. ♔g3 ♖h4 21. ♖g6 ♔e4** [21... ♔c4 22. b5+–] **22. b5 ♔f5 23. ♖c6 ♖e4 24. ♔f2 ♖e7 25. b6 ♖b7 26. ♔g3!** Black resigned.

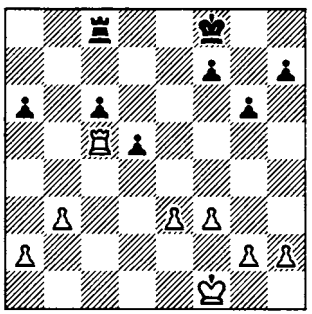
The black rook at d7 is passive. White's plan of improving his position involves a rook's transferring to f6 followed by h4-h5.

546. 1. ♖f1 ♔b8 2. ♖f6 ♔a7 3. h5 ♔a6 4. g5! Creating a passed pawn. **4... hg 5. h6 ♔a5 6. h7 ♖d8 7. ♖f7 b5 8. cb ♔b5 9. ♖b7! ♔a6 10. ♖g7 ♖h8 11. ♔e4 ♔b5 12. ♔f3 ♔c4 13. ♖d7! ♔d3 14. ♔g4 ♖h7 15. ♖h7 ♔d4 16. ♖d7** Black resigned.

10.64 Weak pawns

The possession of weak pawns in a rook ending is an obvious disadvantage. The weaker side, being forced to defend these weaknesses is almost completely deprived of any counterplay, while the stronger side can gradually improve his position and then begin decisive actions.

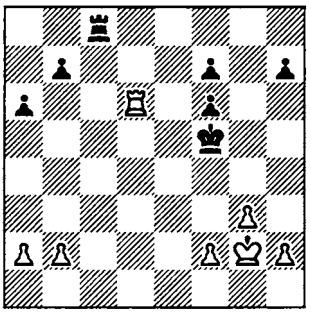
Flohr - Vidmar
Nottingham, 1979



547 △

547. 1. ♔e2 Endings of this type require sophisticated technique. By correct defense Black can draw, but his task is not simple, especially against such a virtuoso as Salo Flohr. **1... ♔e7 2. ♔d3 ♔d6 3. ♖a5 ♖a8 4. ♔d4** White has tied the opponent's rook to the defense of the a6-pawn. Now he intends to seize space on the K-side by advancing his pawns: g4 and h4 followed by a3-a4. **4... f5 5. b4 ♖b8?** Stronger is 5... ♔c7 6. ♔c5 ♔b7 7. ♔d6 ♖e8! with a defensible position. **6. a3 ♖a8 7. e4! fe 8. fe de 9. ♔e4 ♖a7?** More drawing chances could have been retained by 9... ♔c7 10. ♖e5 ♔b6 11. ♖e7 a5 12. ♖h7 ab 13. ab ♖a4 14. ♖g7 ♖b4 15. ♔f3 ♖h4 16. h3 ♖h6 17. ♔g4 c5 18. ♔g5 ♖h8 19. ♖g6 ♔b5 20. ♖g7 c4 21. h4 ♖c8, and the passed c-pawn would be extremely dangerous. **10. ♔f4 h6 11. h4 ♔e6** [11... ♔c7 12. ♔e5 ♔b6 13. ♔f6+–] **12. ♔g4 ♖a8 13. h5! g5** [13... gh 14. ♔h5 ♖g8 15. g4+–] **14. g3 ♖a7 15. ♔f3 ♖a8 16. ♔e4 ♖a7 17. ♖e5 ♔d6** [17... ♔f6 18. ♖c5 ♖c7 19. ♖a5 ♖a7 20. ♔d4+–] **18. ♖e8!** with the idea ♖h8, ♔f5 **18... c5 19. ♖d8 ♔c6** [19... ♔c7 20. ♖h8 cb 21. ♖h7! ♔b6 22. ♖a7 ♔a7 23. ab ♔b6 24. ♔f5+–] **20. ♖c8 ♔b6 21. ♖c5 ♖h7 22. ♖e5 ♔c6 23. ♖e6 ♔b5 24. ♔f5 ♖f7 25. ♖f6** Black resigned.

Petrosian T. - Sosonko
Las Palmas, 1980

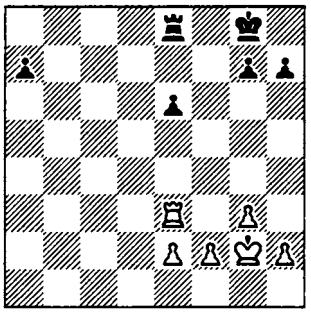


548 △

548. White's advantage which consists of his opponent's weak pawns at f6, f7, and h7, seems to be insufficient for a victory. By subtle play, however, Petrosian managed to win. **1. ♖b6 ♖c7 2. ♔h3 ♔g5 3. f4 ♔f5 4. ♔h4 ♔g6 5. ♔g4 ♖d7 6. f5** White ties the enemy king to the defense of the weak pawns. **6... ♔g7 7. h4 ♖d4 8. ♔f3 ♖d3 9. ♔f4 ♖d4 10. ♔e3 ♖d5 11. ♔e4 ♖e5 12. ♔f4 ♖e7 13. h5!** A "cage" for Black's monarch is ready. **13... ♖c7 14. ♔e3 ♖c5 15. g4 ♖e5** This move allows White to break with his king to the opponent's Q-side pawns. Black was unable to prevent this in any case, sooner or later after b4 followed by a4-a5, he would end up in zugzwang. **16. ♔d4 ♖e2 17. ♖b7 ♖g2 18. ♔c5 ♖g4 19. b4 ♖f4 20. a4 ♖f5 21. ♔b6 ♖e5 22. ♔a6 f5** Too late. **23. b5 f4 24. ♖c7** Black resigned.

549. A win is difficult but Karpov managed to overcome the opponent's resistance. **1. ♖a3 ♖e7 2. ♖a5 ♔f7 3. h4** It is important to seize as much space as possible. **3... h6 4. g4 ♔f6 5. f4 ♖b7** [5... e5 6. f5 e4 7. ♔g3±] **6. ♔f3 ♖c7 7. ♖a6** with the idea f5 **7... g6** [7... ♖b7 8. h5! (8. f5? ♖b6!=) 8... ♔f7 9. g5 ♖c7 (9... hg 10. fg ♖c7 11. ♔f4 ♖b7 12. e4 ♖c7 13. g6 ♔e7 14. ♖a5 ♔f6 15. e5 ♔e7 16. ♔g5 with the idea h6+–) 10. e4 ♖b7 11. ♔g4 ♖c7 12. gh gh 13. f5±] **8. ♖a5 ♖d7 9. e3 ♖b7 10. h5 g5** [10... gh 11. ♖h5 ♔g6 12. ♖a5 ♔f6 13. ♖a6 ♔f7 14. ♔g3 ♔f6 15. f5 ♖e7 16. ♔f4! ♔f7 17. e4 e5 18. ♔g3 +–] **11. ♖a6! gf 12. ef ♖b3 13. ♔g2 ♖b7 14. ♔g3** [14. f5? ♖e7=] **14... ♔f7 15. ♖a4 ♔g7 16. g5 ♖c7 17. ♖a5 ♔g8 18. ♖b5! ♔f7 19. ♔g4 a6 20. ♖b8 ♖c1 21. g6 ♔g7 22. ♖b7 ♔f8 23. ♖b6 ♖g1 24. ♔f3 ♖f1 25. ♔e4 ♖e1 26. ♔d4 ♔e7 27. ♖a6 ♔f6 28. ♖a7 e5 29. fe ♖e5 30. ♖a6** Black resigned.

Karpov - Hort
Vaddinhvin, 1979

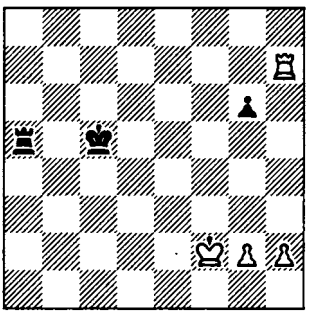


549 △

10.65 Defender's king is cut off

When the weaker side's king is cut off from its pawns, a defense is extremely difficult. If in addition, the defender is a pawn down, then he loses almost inevitably.

Schneider - Romanishin
Buenos Aires, 1978



550 ▲ +–

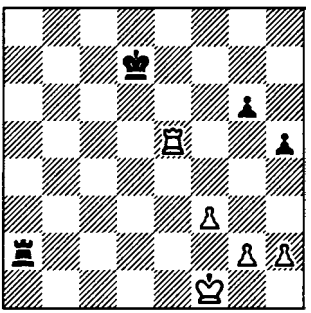
550. If his king were at d5, Black would have drawn by 1...♔e6. With his king at c5 Black loses. **1... ♔d5** [1... ♔d6 2. ♖h6+–] **2. ♖e7!** Cutting off the king from the g6-pawn. **2... ♔d6 3. ♖e4 ♔d7** [3... ♔d5 4. ♖e8] **4. h3 ♖a3 5. ♖e3 ♖a5 6. ♔f3 ♖f5 7. ♔g4 ♖a5 8. ♖e4 ♖a2 9. ♔f3 ♖a5 10. ♖g4 ♖a6 11. ♔f4!** The king goes to h6. **11... ♔e7 12. ♔g5 ♔f7 13. ♔h6 ♖b6 14. ♖f4 ♔g8 15. g4 ♖a6 16. g5** Black resigned.

Here too, Black is helpless.

551. 1. ♔g1 ♖b2 2. h3 White does not hurry. **2... ♖b6 3. ♔f2 ♖f6 4. ♔g3 ♔d6 5. ♖e4 g5** White threatened ♔h4 followed by ♔g5. **6. h4! ♖g6 7. ♔h3 gh 8. ♖e2! ♖g5 9. ♔h4 ♖a5 10. g3 ♔d7 11. f4 ♔d6 12. ♖e5!+– ♖e5 13. fe ♔e5 14. ♔h5 ♔f6 15. g4** Black resigned.

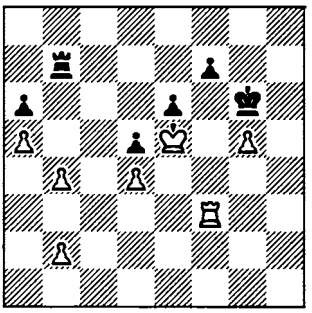
552. The black king is too far from the Q-side, where the main events will occur. White exploits the bad

Dreev - Belov
Moscow, 1989



551 △ +–

Dolmatov - Machulsky
Vilnius, 1978

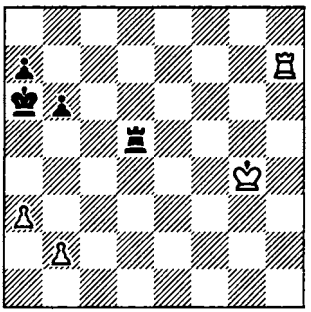


552 △

position and scores a beautiful victory. **1. ♖f6 ♔g5** [1... ♔g7 2. g6 fg 3. ♖e6+–] **2. b5! ♖b5** On 2... ab there follows 3. b4 ♖c7 4. ♖f1 ♔g6 5. ♖g1 ♔h7 6. ♔f6. **3. ♖f7 ♖a5** [3... ♖b2 4. ♔e6 with the idea ♖f5] **4. ♖g7! ♔h6 5. ♖b7 ♔g5 6. ♔e6 ♔f4 7. b4 ♖a4 8. ♔d5 a5 9. b5 ♔e3 10. ♖a7 ♖d4 11. ♔c5 ♖a4** [11... a4 12. b6+–] **12. ♔b6**

♖h4 13. ♔a5 ♔d4 14. ♖c7! ♔d5 15. b6 ♔d6 16. ♖c1 ♖h2 17. b7 ♖b2 18. ♔a6 ♖a2 19. ♔b6 ♖b2 20. ♔a7 ♖a2 21. ♔b8 ♖h2 22. ♖a1 Black resigned.

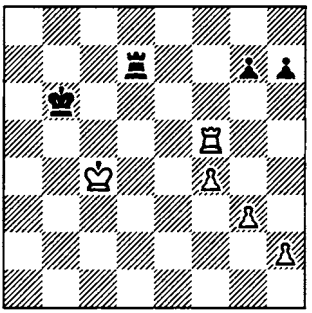
Kholmov - Botvinnik
URS, 1963



553 ▲

553. Sometimes it is more important to cut off the opponent's king than to be one or even two pawns up. An "extra" king is a great advantage! The white king is too far away; Black must exploit this. **1... ♖d2 2. b4 ♖b2! 3. ♖h3 ♖a2 4. ♔f4 ♔b5 5. ♔e4 ♔a4 6. ♖h7 ♖a3 7. ♖a7 ♔b4 8. ♖h7 b5 9. ♔d4 ♖a8** White resigned. After **10. ♖h1 ♖d8 11. ♔e3 ♔c3 12. ♖c1 ♔b2** he is helpless.

Kholmov - Razuvaev
URS, 1972



554 △

Nevertheless, sometimes the weaker sides manages to survive. This is possible only if the king comes to its pawns in time.

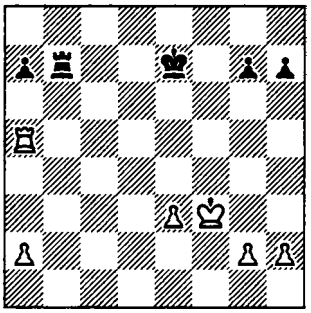
554. 1. ♖h5 [1. ♖d5 ♖e7] **1... g6 2. ♖d5 ♖e7 3. h4 ♔c6 4. ♖e5 ♖a7 5. ♔d4 ♖a3 6. ♖e3 ♖a7! 7. ♔e4** [7. ♔e5 ♖e7] **7... ♔d6 8. ♔f3 h5!** (9. ♔g4 was threatened) **9. f5** [9. ♖e8 ♖a3 10. ♔g2 ♖a6] **9... ♖f7! 10. ♖e6 ♔d5 11. ♖g6 ♖f5 12. ♔e3 ♔e5 13. ♖a6 ♔d5** Draw.

10.7 SEVERAL ROOK ENDINGS BY A.RUBINSTEIN.

In order to better understand rook endings, here we have several classic endings played by Akiba Rubinstein, a "king" of the rook endgame. Witty S.Tartakower once said: "Rubinstein is an ending of the chess game started by the gods a thousand years ago", and one can hardly argue with this statement.

555. In the following ending Rubinstein demonstrated a method of the realization of an extra pawn which has become typical for the positions of this type. **1. ♖a6 ♔f8 2. e4 ♖c7 3. h4** Parrying the eventual invasion ♖c2 and seizing space on the K-side. **3... ♔f7 4. g4 ♔f8 5. ♔f4 ♔e7 6. h5 h6** [6... ♔f7 does not save Black either: 7. h6 gh

Rubinstein - Lasker
St. Petersburg, 1909

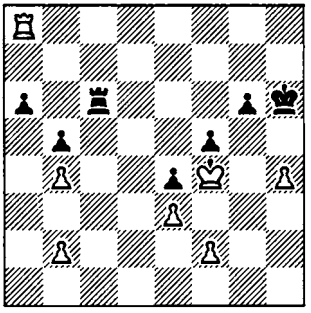


555 △

8. ♖h6 ♔g7 9. ♖a6 ♔f7 10. ♔f5 ♖e7 11. e5 ♖b7 12. ♖c6 △ a4-a5-a6+–] **7. ♔f5 ♔f7 8. e5 ♖b7 9. ♖d6 ♔e7 10. ♖a6 ♔f7 11. ♖d6 ♔f8 12. ♖c6 ♔f7 13. a3!** Zugzwang. Black resigned. If **13... ♖e7** [13... ♔e7 14. ♔g6 ♔f8 15. ♖c8 ♔e7 16. ♔g7+–; 13... ♔f8 14. ♔g6 ♖b3 15. ♖c8 ♔e7 16. ♔g7 ♖a3 17. ♔h6+–], then **14. e6 ♔g8 15. ♔g6 ♖e8 16. e7!**+–

The position is drawn. Rubinstein tries the last chance.

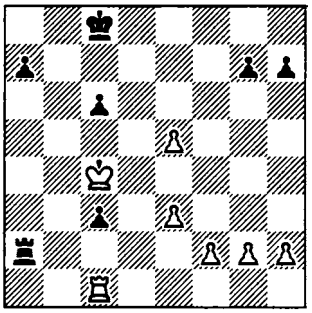
Rubinstein - Mieses
Berlin, 1909



556 △

556. 1. h5! Nothing is achieved by 1. ♖h8 ♔g7 2. ♖a8 ♔h6= (2... ♖c2? 3. ♔g5 ♖f2 4. ♖a7 ♔g8 5. ♔g6 ♔f8 6. ♖f7+–) **1... ♖c2 2. hg ♖f2 3. ♔e5 f4?** [3... ♖f3? 4. ♔f6+–; 3... ♔g6=] 4. ef ♔g6 [4... e3 5. ♔f5+–] **5. ♖a6 ♔h5 6. f5 e3 7. ♖a3 ♖b2?** A decisive mistake. The draw could have been gained by 7... e2 8. ♖e3 ♔g5 9. f6 ♔g6 10. b3 ♔f7 **8. ♖e3 ♖b4 9. f6 ♔g6 10. ♔e6 ♖a4 11. ♖g3 ♔h7 12. f7 ♖a8 13. ♔e7 ♖a7 14. ♔f6 ♖a6 15. ♔f5 ♖a8 16. ♖e3** Black resigned.

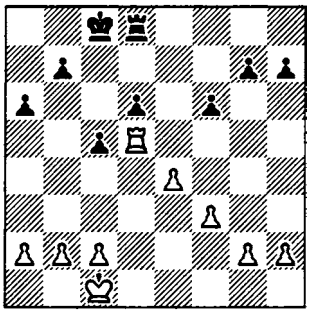
Rubinstein - Reti
Berlin, 1928



557 △

557. 1. f4! The activity of White's pieces decides the outcome of the game. **1... ♖g2 2. ♖c3 ♔d7** [2... ♖h2 3. ♖d3 with the idea e6 (3. ♖a3!? ♔b7 4. e6 ♖h6 5. f5)] **3. ♖a3 ♔e6 4. ♖a7 h5 5. h4 ♖g4 6. ♔d4 g6 7. ♖g7 ♖g1 8. ♔e4 ♖g2 9. ♖c7 ♖c2 10. ♔d3 ♖c1 11. e4! ♖d1 12. ♔e2 ♖c1 13. ♔d2 ♖c4 14. ♔d3 ♖c1 15. ♖g7 ♖d1** [15... ♖g1 16. ♔d4 ♖d1 17. ♔c5 ♖g1 18. ♖g6!+–] **16. ♔e3 ♖e1 17. ♔d4 ♖d1 18. ♔c5 ♖c1 19. ♔b6 c5 20. ♖g6+– ♔e7 21. f5 ♖c4 22. ♔c6 ♖e4 23. ♔d5 ♖h4 24. ♖g7 ♔f8 25. f6 ♖f4 26. ♔e6 ♖a4 27. ♖c7 ♖a6 28. ♔f5 h4 29. ♖c8 ♔f7 30. e6** Black resigned.

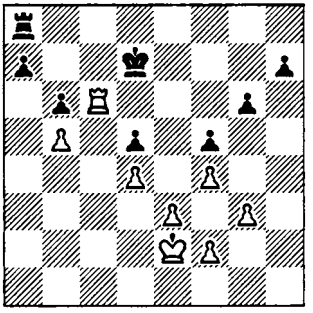
Matison - Rubinstein
Carlsbad, 1929



58 ▲

558. The position is completely equal. It is hard to imagine that Black can win. **1... ♔d7 2. c4 g6 3. ♔c2 ♔e6 4. ♔c3 f5 5. ef gf 6. ♖d2** White plays logically, but... **6... b5! 7. b3 h5 8. g3 f4! 9. ♖e2** [9. gf ♖f8] **9... ♔f5 10. ♖e4 fg 11. hg ♖g8! 12. ♖f4 ♔e6 13. ♖e4 ♔d7 14. g4 ♖f8 15. ♖e3 h4! 16. a4 ba 17. ba ♖e8! 18. ♔d2** [18. ♖d3 h3 19. ♔c2 ♖e2 20. ♔c3 ♖f2!−+] **18... ♖e3 19. ♔e3 d5!** White resigned. Play could have concluded: **20. cd** [or 20. g5 d4−+] **20... h3 21. ♔f2 h2 22. ♔g2 c4 23. g5 c3 24. g6 c2 25. g7 h1♕−+**

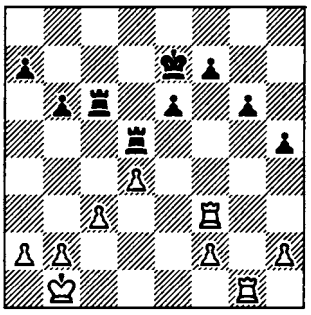
Rubinstein - Alekhin
Carlsbad, 1911



559 △

559. 1. f3! Threatening 2. a4 followed by g4. **1... ♖e8** Losing is 1... ♖c8 in view of 2. ♖c8 ♔c8 3. e4 fe (3... ♔b7 4. ef gf 5. g4+−) 4. fe de 5. g4 ♔d7 (5... h5 6. f5!+−) 6. ♔e3 ♔e6 7. ♔e4+−; also bad is 1... a5 2. ♖b6 a4 3. ♖a6 ♖a6 4. ba ♔c6 5. ♔d3 ♔b6 6. ♔c3 ♔a6 7. ♔b4+− **2. ♔d3 ♖e7 3. g4 ♖e6 4. ♖c1** [4. ♖e6 ♔e6 5. g5 (5. e4 de 6. fe fg) 5... ♔d6 6. e4 ♔e6 7. ed ♔d5 8. ♔c3 ♔e6 9. ♔c4 ♔d6 10. d5 ♔d7 11. ♔d4 ♔d6=] **4... ♖e7 5. ♖h1 ♔e6 6. ♖c1** So far White sticks to waiting tactics. **6... ♔d7 7. ♖e1 ♖f7 8. ♖a1 ♔d6 9. ♖c1 ♔d7 10. ♖c6 ♖f8 11. ♔e2!** The white king is heading for h4. **11... ♖f7 12. ♔f2 ♖f8 13. ♔g3 ♖e8 14. ♖c3 ♖e7 15. ♔h4 h6** This is forced. **16. ♔g3 h5** Black makes a desperate attempt to activate his rook, because with passive defense he would have finally lost in a pawn ending: 16... ♖e8 17. ♔f2 ♖e7 18. ♔e2 ♖e8 19. ♔d3 ♖e7 20. ♖c6 ♖e6 21. gf gf 22. ♖e6 ♔e6 23. e4 **17. ♔h4!** The white king's maneuvers are impressive. **17... ♖h7 18. ♔g5 fg 19. fg** [19. ♔g6? g3! 20. ♔h7 g2 21. ♖c1 h4−+] **19... hg 20. ♔g4 ♖h1 21. ♔g5 ♖b1 22. ♖a3 ♖b5 23. ♖a7 ♔d6 24. ♔g6 ♖b3 25. f5 ♖e3 26. f6** Now the decisive factor is the activity of White's pieces. **26... ♖g3 27. ♔h7 ♖f3 28. f7 ♖f4 29. ♔g7 ♖g4 30. ♔f6! ♖f4 31. ♔g5 ♖f1 32. ♔g6 ♖g1 33. ♔f6 ♖f1 34. ♔g7 ♖g1 35. ♔f8 ♖d1 36. ♔e8 ♖e1 37. ♔d8 ♖f1 38. ♖d7 ♔c6 39. ♔e8 ♖f4 40. ♖e7 ♔b5 41. ♖c7** Black resigned in view of **41... ♖e4 42. ♔d7 ♖f4 43. ♔e7 ♖e4 44. ♔f6 ♖f4 45. ♔e5+−**

Schlechter - Rubinstein
San Sebastian, 1912

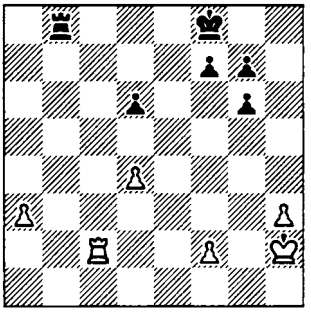


560 ▲

560. 1... e5! Black intends to attack White's weak pawns at f2 and g2 by both rooks. **2. de** Losing is 2. ♖g5 ♖f6! 3. ♖f6 ♔f6 4. f4 (4. ♖e5 ♖e5 5. de ♔e5−+) 4... ef! 5. ♖d5 f3−+ **2... ♖e5 3. ♖e3?!** More stubborn would have been 3. ♖c1. **3... ♖e3 4. fe ♖e6! 5. ♖e1 ♖f6 6. ♖e2 ♔e6 7. ♔c2 ♔e5 8. c4 ♔e4 9. b4 g5 10. ♔c3 g4 11. c5 h4 12. ♖g2 ♖g6 13. ♔c4 g3 14. hg h3 15. ♔b5 bc 16. bc ♔f3 17. ♖g1 a6!** White resigned.

Black is obviously better because all White's pawns are isolated and can become targets for an attack. A win, however, is complicated.

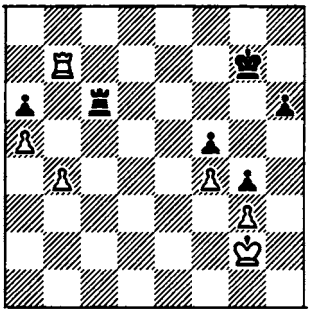
Spielmann - Rubinstein
St. Petersburg, 1909



561 ▲

561. 1... ♖a8 2. ♖c3 No better is 2. ♖a2 ♖a4! 3. ♔g3 ♔e7! (but not 3... ♖d4? in view of 4. a4 ♖c4 5. a5 ♖c7 6. a6 ♖a7 7. ♔f4 ♔e7 8. ♔e4 with an easy draw); 2. ♖c6 ♔e7. **2... ♖a4 3. ♖d3 ♔e7 4. ♔g3 ♔e6 5. ♔f3 ♔d5 6. ♔e2 g5! 7. ♖b3 f6** [7... ♖d4? 8. ♖d3!] **8. ♔e3** [8. ♖b7 ♖a3 9. ♖g7 ♖h3∓] **8... ♔c4 9. ♖d3 d5 10. ♔d2 ♖a8** Having tied the opponent's pieces to the defense of pawn weaknesses, Black activates his rook. **11. ♔c2 ♖a7 12. ♔d2 ♖e7! 13. ♖c3** [13. ♖e3 ♖b7!; 13. ♔c2 ♖e2 14. ♖d2 ♖d2 15. ♔d2 ♔b3!−+] **13... ♔d4 14. a4 ♖a7 15. ♖a3 ♖a5 16. ♖a1 ♔c4 17. ♔e3** Better is 17. ♖c1 ♔b4 18. ♖b1!, retaining chances for the draw. **17... d4 18. ♔d2 ♖f5 19. ♔e1 ♔b4 20. ♔e2 ♔a5! 21. ♖a3 ♖f4 22. ♖a2 ♖h4 23. ♔d3** [23. ♖a3 ♔b4−+] **23... ♖h3 24. ♔d4 ♖h4 25. ♔d3** [25. ♔d5 is aso losing due to 25... ♖a4 26. ♖a4 ♔a4 27. ♔e6 g4! 28. ♔f5 ♔b4 29. ♔g4 g6!] **25... ♖a4 26. ♖e2 ♖f4 27. ♔e3 ♔b6 28. ♖c2 ♔b7 29. ♖c1 ♖a4 30. ♖h1 ♔c6 31. ♖h7 ♖a7 32. ♔e4 ♔d6 33. ♔f5 g6! 34. ♔g6 ♖h7 35. ♔h7 ♔e5 36. ♔g6 g4** White resigned. After the most stubborn 37. ♔h6! Black wins by 37... f5 38. ♔h5 ♔d4! (pointed out by Yu.Averbakh).

10. Positions to solve.



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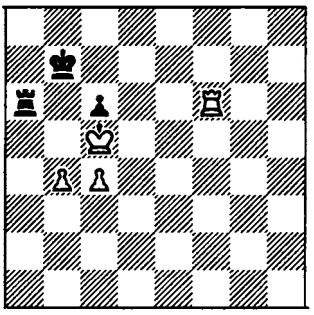

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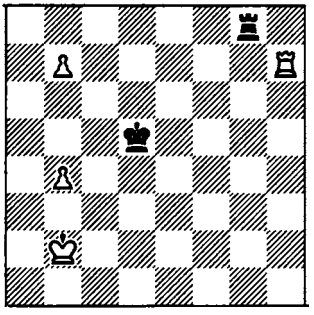

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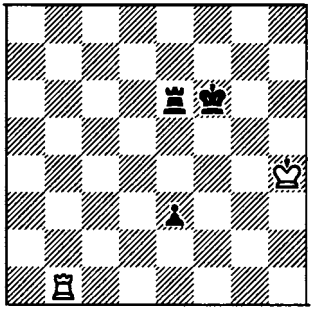

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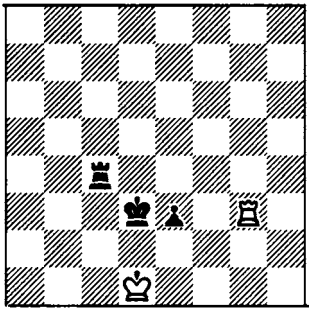

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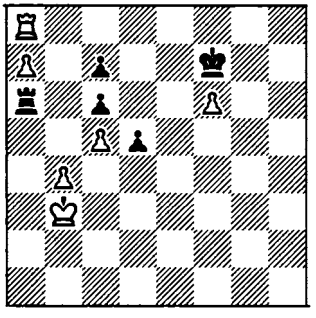

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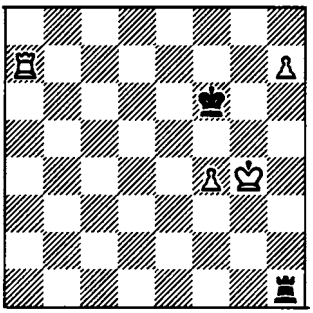

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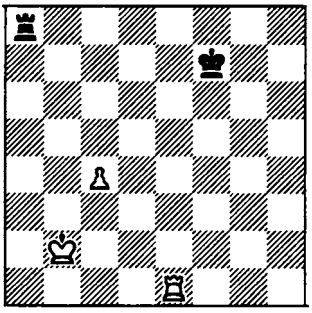

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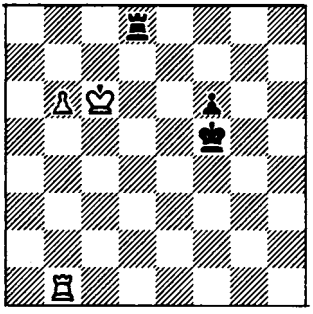

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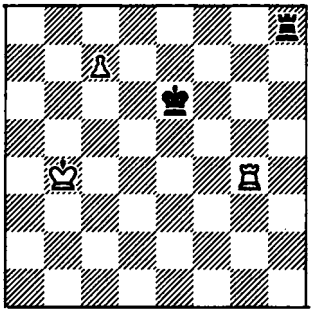

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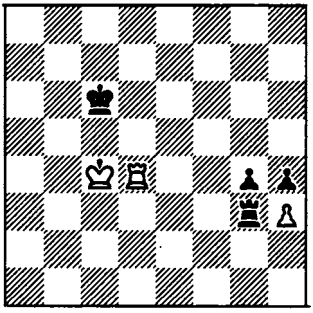

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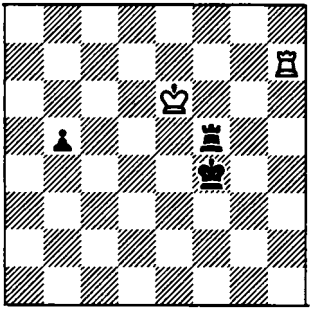

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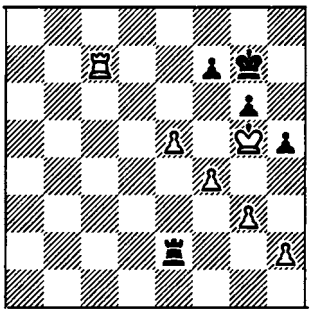

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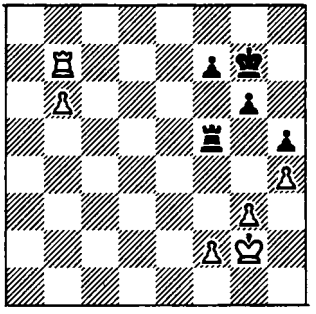

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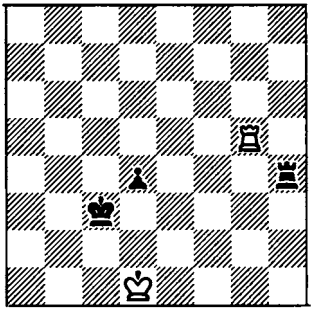

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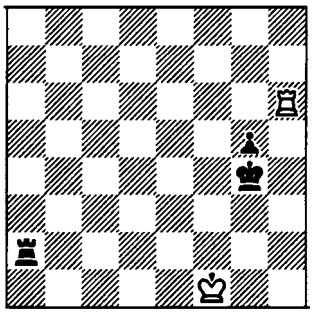

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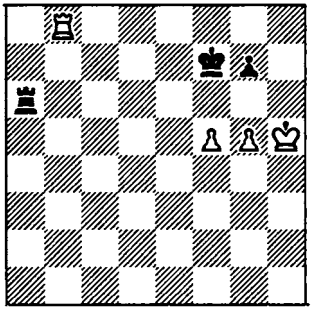

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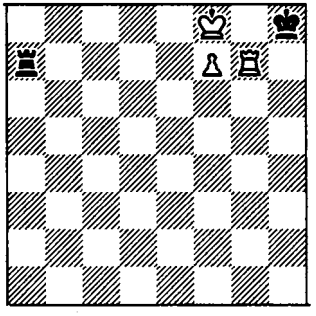
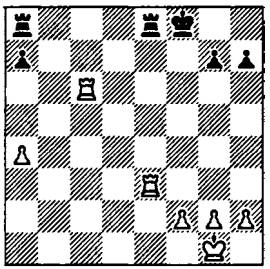


18 △ +–

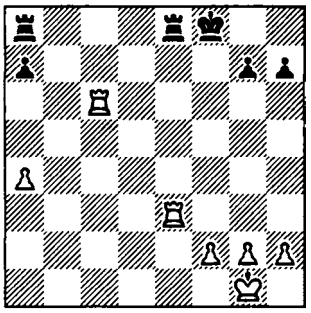
11. ENDINGS WITH FOUR ROOKS



Endings with four rooks on the board significantly differ from endings with two rooks. It is much easier for the stronger side to utilize his material or positional advantage - using the power of two rooks, he gets an opportunity to attack the enemy king. The decisive factor in these endings is the activity of rooks and coordination between them. An ideal position is the one with two rooks on the 7th (2nd) rank. Let us consider the most characteristic features of these endings.

11.1 REALIZATION OF A MATERIAL ADVANTAGE

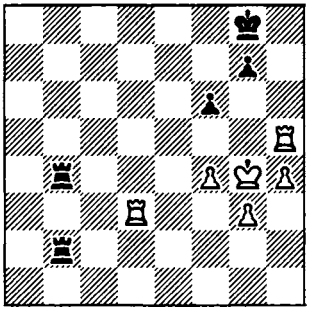
Rubinstein - Spielmann
Vienna, 1922



562 ▲

562. 1... ♖ed8 Black avoids a rook exchange, since after 1... ♖e3 2. fe ♖d8 3. ♖a6 play could have transposed into a hopeless for him ending from the game A.Rubinstein - Em.Lasker, 1909. **2. g3 ♖d7 3. a5!** Intending to create an outpost at b7 after 4. a6. **3... ♖b8 4. h4 ♖b5 5. a6 ♖a5 6. ♔g2 ♖a2** Better is 6... g6. **7. h5! ♖a5** Now White creates a very dangerous passed pawn on the f-file, but 7... h6 does not help Black in view

Petrosian T. - Larsen
Biel, 1976



563 △

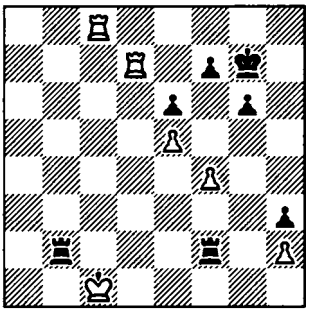
of 8. ♖c8 ♔f7 9. ♖f3 ♔e6 (or 9... ♔e7 10. ♖g8 ♔e6 11. ♖e8, and the rest is clear) 10. ♖e8 ♔d6 11. ♖d3 ♔c7 12. ♖d7 ♔d7 13. ♖g8, and White wins. **8. h6 gh** Even worse is 8... g6. **9. ♖h6 ♔g7 10. ♖c6 ♖f5 11. ♖ec3 ♖ff7** White threatened 12. ♖c7 ♖ff7 13. ♖d7 ♖d7 14. ♖b3 followed by ♖b7. **12. f4 ♖fe7 13. ♔h3 ♖f7 14. ♖3c5 ♔f8 15. ♔h4** The king supports the passed f-pawn. **15... ♔g7 16. ♖b5** Black has to passively wait, since

he does not have any counterplay. **16... ♔f8 17. f5 ♖fe7 18. g4 ♔f7 19. ♔h5 ♖e1 20. ♔g5 ♖ee7 21. ♖b8!** White threatens **22. ♖h8 ♔g7 23. f6! ♔h8 24. ♖c8**, from which there is no defense. Black resigned.

563. With two rooks it would have been an easy draw but with four rooks White wins. **1. ♖d8 ♔f7 2. ♖hh8 ♖b7** [3. ♖d7+– was threatened] **3. ♖hf8 ♔e7** Surely, not 3... ♔g6? 4. h5 ♔h6 5. ♖h8 mate. **4. ♔f5! ♖2b3 5. g4 ♖g3 6. ♖de8 ♔d6 7. g5 fg 8. hg ♖b5 9. ♔g6** On 9... ♖b7 there follows 10. ♖f7 ♖f7 11. ♔f7 ♖f3 12. ♖e4 ♔d5 13. ♖a4 ♖f2 14. ♔g7+– with a simple win. Black resigned.

11.2 PLAYING FOR MATE

Evreinov
1967

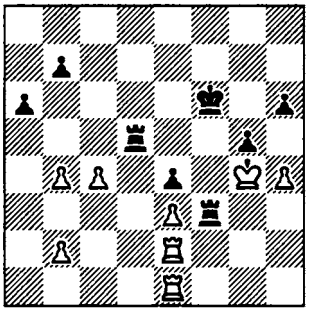


564 △ +–

564. After **1. ♖dd8!** Black is powerless to escape mate: **1... g5** [1... ♖h2 2. ♖g8 ♔h6 3. ♖h8 ♔g7 4. ♖cg8 mate] **2. f5!** Blocking. **2... g4** The only defense from immediate mate. **3. ♖g8 ♔h6** [3... ♔h7 4. ♖h8 ♔g7 5. ♖cg8 mate] **4. ♖g4 ♔h7 5. ♖c3! ♖h2 6. ♖h4 ♔g7 7. ♖g3 ♔f8 8. ♖h8 ♔e7 9. ♖d3 ef** [9... f6 10. ♖h7 ♔e8 11. ef+–] **10. ♖dd8 f6 11. ♖he8 ♔f7 12. e6 ♔g6 13. ♖g8 ♔h6 14. e7 ♖bc2 15. ♔d1 ♖a2 16. ♖g6! ♔h7 17. ♖h8!**, and the white pawn is queening with check. An impressive study.

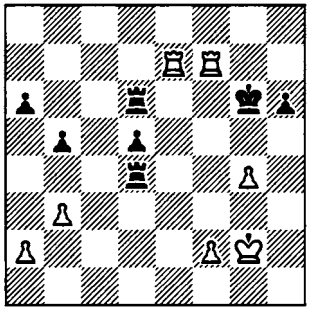
565. In this position Black quickly "punishes" the white monarch.

Shahovic - Korchnoi
Biel, 1979



565 ▲ –+

Chiburdanidze - Festel
Tbilisi, 1967



566 △ ±

1... h5! 2. ♔h5 ♖d8 3. hg [3. ♔g4 gh 4. ♖c2 ♖g8 5. ♔h4 ♔f5 6. c5

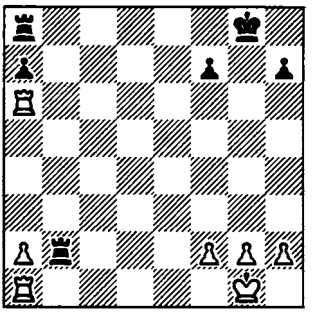
♖h8 mate] **3... ♔f5 4. ♔h6 ♖h3 5. ♔g7 ♖d7 6. ♔g8 ♔g6 7. ♖f2 ♖g7 8. ♔f8 ♖h8** mate.

566. Despite material equality, Black is helpless. **1. ♔g3 ♖c6** If 1... ♖e4, then 2. ♖d7! ♖d7 3. ♖d7 ♖e6 4. ♖d5±; or 1... ♖d3 2. f3 d4 3. ♔f4 ♖f6 4. ♖f6 ♔f6 5. ♖d7+– **2. f4 ♖c2 3. ♖g7 ♔f6 4. g5! hg 5. ♖gf7 ♔g6 6. f5!** 6... ♔h6 7. ♖h7 mate. Black resigned.

11.3 ROOKS ON THE 7th (2nd) RANK

We have already stated that the rooks are most efficiently placed on the penultimate rank. With their help one can draw with a material deficit or win positions that seem completely equal.

Schlechter - Maroczy
Karlovi Vary, 1907

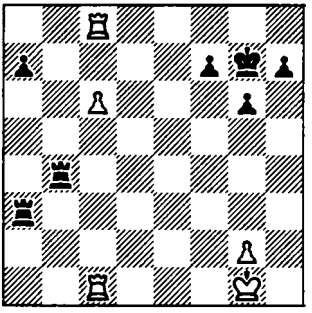


567 ▲ =

567. 1... ♖d8! Black doubles his rook along the 2nd rank, and a draw becomes unavoidable. **2. ♖a7 ♖dd2 3. ♖a3** Or 3. ♖f1 ♖a2= **3... ♔f8!** This is stronger than 3... ♖f2 4. ♖g3 ♔f8 5. a3. **4. ♖f1 ♖a2 5. ♖a2 ♖a2** A drawn ending with pawns on one wing has arisen.

568. Black's position looks dangerous. **1... ♖a2!** The only chance. After the natural 1... ♖aa4 2. ♖d8! ♖c4 3. ♖dd1! White wins. **2. ♖g8! ♔h6! 3. c7 ♖bb2 4. ♔h2** [4. c8♕ ♖g2 with a draw.] **4... ♖g2 5. ♔h3 ♖af2! 6. c8♕** If 6. ♖h1, then 6... ♖g5! 7. c8♕ ♖f3 8. ♔h2 ♖f2=; or 6. ♖g1!? ♖g1 7. c8♕ ♖fg2! 8. ♕c3 f6 9. ♕c7 ♖g4 10. ♖h8

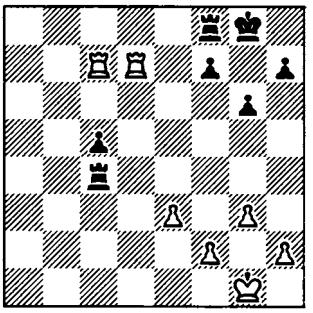
Chandler - Kupreichik
Minsk, 1982



568 ▲ =

♔g5! **6... ♖h2 7. ♔g3 ♖hg2 8. ♔h4 g5!** [8... ♖h2? 9. ♕h3 g5 10. ♔g3!] Draw in view of 9. ♖g5 ♖h2 10. ♔g3 ♖fg2=

Petrosian T. - Balashov
1977



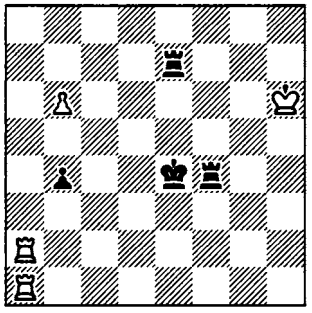
569 △

569. 1. ♔g2 Of course, not 1. ♖d5. **1... h5 2. h3 ♔g7 3. ♔f3 ♔f6** Deserving attention was 3... ♖a4!? 4. ♖c5 ♖a6! 5. ♖cc7 ♖f6 6. ♔g2 ♖a8 with a probable draw. **4. h4 ♔g7 5. ♖d5 ♖e8 6. ♖dd7 ♖f8 7. ♖e7!** Threatening e4-e5-e6. **7... ♔f6 8. e4 ♖d4 9. e5 ♔f5 10. ♖c5 ♖d3 11. ♔g2 ♖a3 12. ♖c6! ♔e4 13. ♖f6 ♖aa8 14. e6** [14. ♖ff7 ♖f7 15. ♖f7 ♔e5=] **14...♔e5 15. ♖ff7 ♖g8 16. ♖b7!** But not 16. ♖g7? ♖g7 17. ♖g7 ♔f6! with a draw. **16... ♔e6 17. ♖be7 ♔d6 18. ♖e2 ♖af8 19. ♖a7 ♖a8 20. ♖ae7 ♖ac8** Bad is 20... g5? 21. ♖2e6 ♔d5 22. ♖e5 ♔d6 23. hg **21. ♖2e6 ♔d5 22. ♔h3 ♖c7?** This loses immediately. More stubborn would have been 22... ♖cf8 23. f4 ♖a8 **23. ♖g6!** Black resigned.

11.4 REALIZATION OF POSITIONAL ADVANTAGE

Positional advantage in endings with four rooks may consist of a passed pawn, weak pawns in the opponent's camp,or more active pieces, especially rooks.

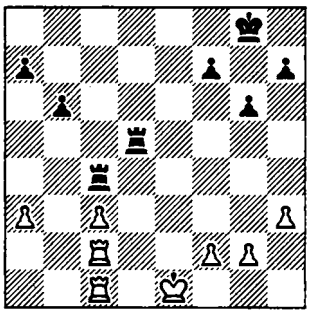
Gorgiev
1930



570 △ +–

570. The decisive factor here is that White's pawn is advanced farther. A sharp tactical clash results in White's victory. **1. ♖e1!** But not 1. ♖e2?, as it will become clear from the annotation to Black's 5th move. **1... ♔f5 2. ♖e7 ♔f6 3. ♖f7!** The aim is not achieved by 3. ♖e6 ♔e6 4. b7 ♖f6 5. ♔g5 ♖f5 6. ♔g4 ♖b5=; or 3. ♔h7 ♔e7 4. b7 ♖f7 5. ♔g6 ♖f6 6. ♔g5 ♖b6 7. ♖a7 ♔d8 with a draw. **3... ♔f7 4. b7 ♖f6 5. ♔h7 ♖b6** Losing is 5... ♖f5, since after 6. ♖f2! ♖f2 7. b8♕ the h2-square is protected. That is why on the 1st move White played 1. ♖e1! **6. ♖a7** [But not 6. ♖g2? ♖b5! 7. ♖g7 ♔e6=] **6... ♔e6 7. ♖a6 ♖a6 8. b8♕**, and White wins.

Capablanca

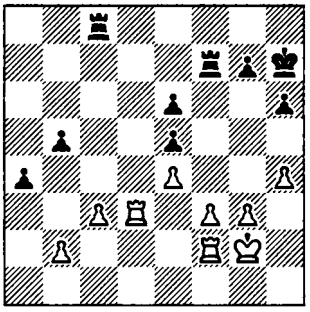


571 ▲

571. Instructive example. Black is clearly better. The white rooks are doomed to passive defense of the weak a3- and c3-pawns, while the

black rooks are free at any moment to attack the opponent's pawn on the K-side. **1... ♖e4 2. ♖e2 ♖a4 3. ♖a2 h5** With the idea of fixing the g2-pawn by h5-h4 for a future attack by ♖g5. **4. ♖d1 ♖da5 5. ♖da1** Both White's rooks are a sorry sight. **5... h4 6. ♔d2** Intending to transfer the king to b3. **6... ♔g7 7. ♔c2 ♖g5! 8. ♖g1** More stubborn would have been 8. ♔b3 ♖aa5 9. f3. **8... ♖f4! 9. ♔d3** [9. ♔b3 ♖b5−+] **9... ♖f3 10. ♔e2** If 10. gf, then 10... ♖g1 followed by 11... ♖h1−+ **10... ♖h3**, and Black wins easily.

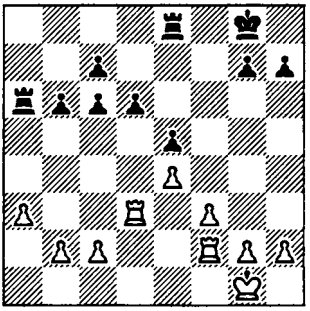
Kamsky - Short
Linares, 1994



572 △ ±

572. White skillfully converts his advantage into a win. **1. ♖d6 ♖e7 2. ♖b6 ♖c5 3. ♖d2 ♔g8** Better is 3... a3 4. ba ♖c3 5. ♖b5 ♖a3 6. ♖e5, though in this case too, Black's defense is difficult. **4. ♖d8 ♔f7 5. ♖a8!** Preventing a4-a3 and threatening ♖aa6 **5... ♖d7 6. ♔h3 h5 7. ♖aa6 ♖e7 8. g4** Clearing a way for the king. **8... hg 9. ♔g4 ♔f6 10. h5 ♖cc7 11. f4!** Weaker is 11. ♖b5 ♖b7 and Black has good drawing chances. **11... ♖c4** If now 11... ef 12. ♖b5 ♖b7, then 13. ♖f5 mate!] **12. ♖b5 ♖e4 13. ♖e5 ♖e5 14. fe ♔e5 15. ♖a4** The rest is clear. **15... ♖b7 16. ♖b4 ♖c7 17. ♔g5 ♔d5 18. ♔f4 ♖f7 19. ♔e3 ♖f1 20. ♖d4 ♔c5 21. b4 ♔b5 22. ♖g4 ♖f5 23. ♖g7 ♖h5 24. ♖c7 ♖e5 25. ♔d3 ♖d5 26. ♔c2 ♖d8 27. ♖c5 ♔b6 28. ♔b3 ♖e8 29. ♔c4 ♖d8 30. b5 ♖d6 31. ♖e5 ♔c7 32. ♔c5 ♖d3 33. c4 ♔d7 34. ♖e4 ♖c3 35. b6 ♖b3 36. ♖d4 ♔c8 37. ♔c6** Black resigned.

Kan - Capablanca
Moscow, 1936

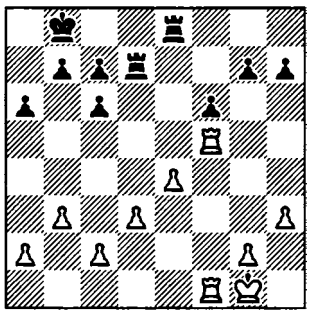


573 ▲

573. Black has an edge. His rooks can operate along the open a- and f-files; moreover, he can open up the position either on the Q-side, or on the K-side, while White does not have any counter-play. **1... b5 2. ♖fd2** 2. f4 does not work in view of 2... ef 3. ♖f4 ♖a4 4. ♖e3 ♖c4 5. c3 d5, and White loses a pawn. **2... c5 3. ♔f2 ♖a4 4. ♔e2 ♔f7 5. ♖d1 ♔e6 6. ♔d2 ♖b8 7. ♖c3 g5!** Starting to play on the K-side. **8. h3 h5 9. ♖h1 ♖d4 10. ♔e2 ♖g8 11. ♖d3 ♖a4! 12. ♖hd1? g4 13. hg hg 14. ♔e3 ♖h8! 15. ♖b3** [15. fg? ♖g8 16. ♔f3 ♖f8 17. ♔e3 ♖f4] **15... ♖h2 16. ♖d2 ♖d4! 17. ♖e2 c6 18. ♖c3 g3 19.**

♖d3? By 19. f4! White have retained the drawing chances, for example: 19... ♖h4 20. fe ♖de4 21. ♔f3 ♖hf4 22. ♔g3 ♖g4 23. ♔f3 ♖e2 24. ♔e2 with an approximately equal game. **19... ♖h1! 20. f4** Too late. **20... ♖f1! 21. f5 ♔f6 22. c3 ♖d3 23. ♔d3 d5 24. b3 c4 25. bc bc 26. ♔e3 ♖a1! 27. ♔f3 ♖a3–+ 28. ♔g3** [28. ♖e3 ♖b3! 29. ♔g3 d4–+] **28... ♖c3 29. ♔h4 ♖c1 30. g4 ♖h1 31. ♔g3 d4 32. ♖a2 d3 33. ♔g2 ♖e1 34. ♔f2 ♖e4 35. ♔f3**, and White resigned.

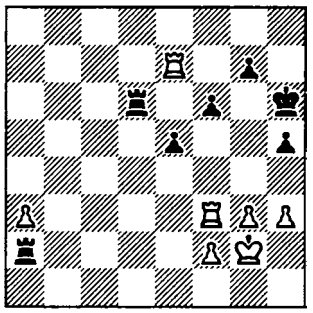
Capablanca - Janowski
New York, 1913



574 △

574. White's advantage is obvious: he possesses the open f-file and has a clear plan of creating a strong passed pawn on the e-file after the g2-g4-g5 advance, while Blacks counterplay on the Q-side is skillfully suppressed. **1. g4 b6 2. b4! ♔b7** Stronger is 2... ♔c8. **3. ♔f2 b5** Intending to open the a-file after 4... ♔b6 followed by 5... a5. **4. a4!** Preventing Black's plan. **4... ♖d4 5. ♖b1 ♖e5 6. ♔e3 ♖d7 7. a5!** "Freezing" the black Q-side. **7... ♖e6 8. ♖bf1 ♖de7 9. g5 fg 10. ♖g5 ♖h6 11. ♖g3 ♖he6** Preventing 12. d3-d4. **12. h4 g6 13. ♖g5 h6** No better is 13... ♖e5 14. ♖f8 ♖e8 15. ♖e5. **14. ♖g4 ♖g7 15. d4 ♔c8 16. ♖f8 ♔b7 17. e5 g5 18. ♔e4 ♖ee7 19. hg hg 20. ♖f5+– ♔c8 21. ♖gg5 ♖h7 22. ♖h5 ♔d7 23. ♖h7 ♖h7 24. ♖f8 ♖h4 25. ♔d3 ♖h3 26. ♔d2 c5 27. bc ♖a3 28. d5** Black resigned.

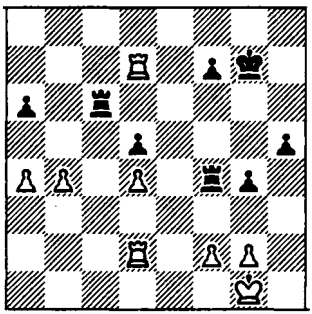
Kosten - Speelman
Hastings, 1991



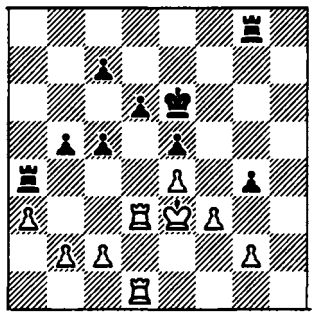
575 △

575. Black wins, because his rooks are more active and better coordinated than opponent's. **1. g4** An attempt to create counterplay. Nevertheless, better is 1. h4, because after the game move the g4-pawn requires a defense. **1... hg 2. hg g6 3. ♔g3 ♔g5!** The king has occupied the ideal position. **4. ♖f7 ♖a6 5. ♖f8 ♖a1** [5... ♖2a3 6. ♖8f6! e4 7. ♖a6 with a draw.] **6. ♔g2 ♖d1** In order to attack the g4-pawn. **7. ♖b3 ♖d4 8. f3** This move is forced, by now the black rook invades of the 2nd rank. **8... ♖d2 9. ♔g3 ♖c6! 10. ♖b5 ♖c3** But not 10... ♖cc2 11. f4= **11. a4 ♖a2 12. a5 ♖aa3–+ 13. ♖b6 ♖f3 14. ♔g2 ♖f4 15. a6 e4 16. ♖f7 ♖a2 17. ♔g1 e3** White resigned.

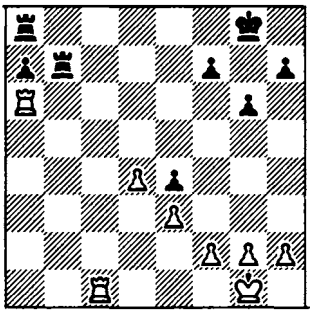
11. Positions to solve.



1 ▲ −+



4 ▲ ∓



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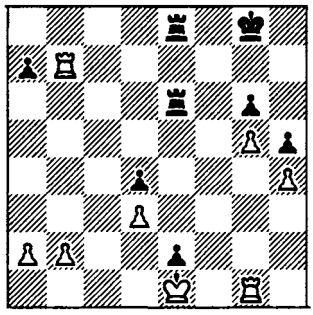
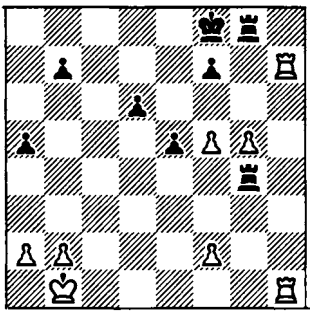
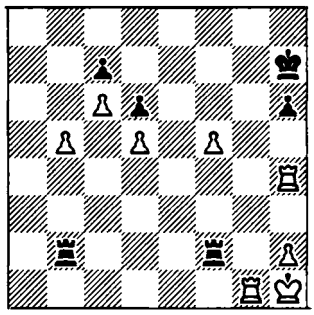


5 ▲ −+

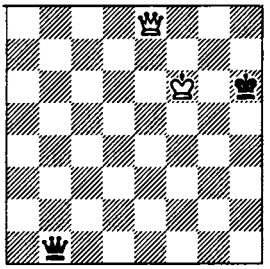


3 △ +−



6 △ +−

12. QUEEN ENDINGS



In this chapter we will study queen endings, with pawns or without them, as well as endings with queen and minor piece against queen. Queen endings seem to be complicated due to numerous checks and long play, but this complexity should not be overestimated. As a matter of fact they are simple - just don't be afraid of checks!

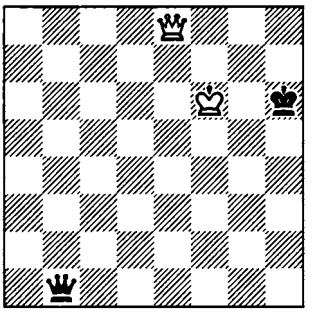
In order to understand queen endings, one should know principal methods of play and some typical positions. And, of course, while playing these endings, one should calculate numerous variations.

Let us first examine ideas, which are characteristic of queen endings, and then consider some theoretical positions.

12.1 MATING THREATS

Queen is the strongest piece in chess, therefore mating threats are real even with a small number of pawns on the board or without pawns at all. Naturally king and pawns must help the queen to weave a mating net. As a rule this is possible when the stronger side's pieces are active, while their counterparts are passive.

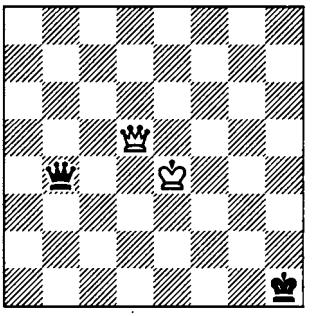
Martens - Grabczewski
Lund, 1968



576 Δ +–

576. Exploiting bad positions of the opponent's pieces, White mates by force. **1. ♕e3** Only a draw results from 1. ♕h8 ♕h7; or

Neumann
1887



577 Δ +–

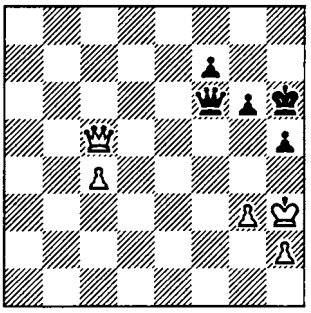
1. ♕f8 ♔h5. **1... ♔h7 2. ♕h3 ♔g8 3. ♕g4!** The only way. **3... ♔f8** [3... ♔h7 4. ♕g7 mate] **4. ♕c8** mate.

In the following example Black is

unable to escape from mating threats, even though he is to move.

577. 1. ♔f3! Without check! White has four threats at once: **2. ♕d1, 2. ♕h5, 2. ♔f2**, and **2. ♔g3**, from which Black is defenseless. White wins.

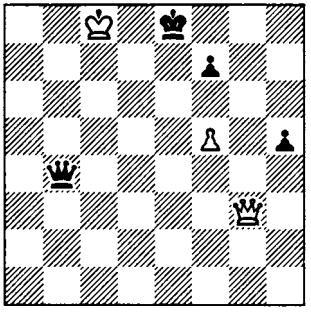
Zvonitsky - Khmelnitsky
URS, 1988



578 ▲ −+

578. Despite his passed pawn, White loses due to his badly placed king. **1... ♕f3!** Nothing is achieved by 1... ♕f1 2. ♔h4. **2. ♕f8** There is nothing better. If 2. ♕d5, then 2... ♕f1 3. ♔h4 f6−+ **2... ♔h7 3. ♕c5 ♕f1 4. ♔h4 ♕g2! 5. h3 ♕e4 6. g4** No better is 6. ♔g5 ♔g7 7. ♕c7 ♕e3 8. ♔h4 ♔h6 9. ♕f4 g5!

Peronake
1953

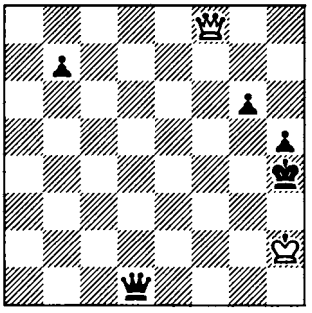


579 △ +−

6... ♕f4! 7. ♕e7 The best chance. If 7. ♕d5, then 7... ♕f2 8. ♔g5 f6 mate; or 7. ♕c6 ♔h6−+ **7... hg 8. hg ♕h2 9. ♔g5 ♕h6 10. ♔f6 ♕f4** mate.

579. The stronger side often succeeds by putting his opponent in zugzwang. **1. ♕e5 ♕e7** [1... ♔f8 2. ♕h8 ♔e7 3. ♕d8 mate] **2. ♕h8 ♕f8 3. ♕d4!** This "quiet" move leads to a victory. **3... ♕e7** [or 3... ♔e7 4. ♔c7 ♕a8 (the only defense from mate) 5. ♕e5 ♔f8 6. ♕h8+−] **4. f6! ♕e6 5. ♔c7 ♔f8 6. ♕d8 ♕e8 7. ♕d6 ♔g8 8. ♕g3** followed by **9. ♕g7** mate.

Moravec
1961



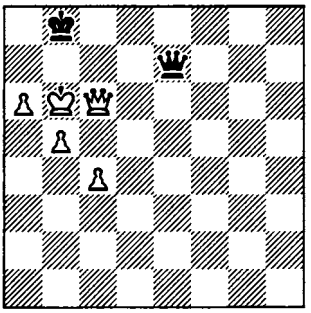
580 △ +−

580. White is three pawns down, but he wins! Time after time he puts his opponent in zugzwang by exploiting the bad position of Black's king. **1. ♕f4** [1. ♕f2? ♔g5−+] **1... ♕g4 2. ♕e3!** This "quiet" move puts Black in zugzwang. **2... b6** The black queen cannot move because of mate on g3 or h3. **3. ♕e7 ♕g5 4. ♕e4 ♕g4 5. ♕e3!** Everything is repeated. **5... b5 6. ♕e7 ♕g5 7. ♕e4 ♕g4 8. ♕e3 b4 9. ♕e7 ♕g5 10. ♕b4 ♕g4 11. ♕e7 ♕g5 12. ♕e4 ♕g4 13. ♕e3** The last zugzwang. Black is mated.

12.2 PERPETUAL CHECK

Besides creating mating threats, a queen is often able to threaten or to give perpetual check in a position with a material or positional disadvantage. The stronger side must be very careful in order not to allow perpetual check, especially if his own king is exposed.

Smajovich - Babic
Yugoslavia, 1949



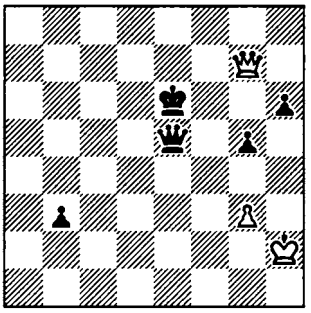
581 △ =

581. Despite White's three extra pawns and turn to move, he is unable to win due to perpetual check. **1. ♕c5** The only move. If 1. ♔a5, then 1... ♕a3 2. ♔b6 ♕e7=; other moves lead to mate: 1. ♕d5? ♕c7 mate; 1. c5? ♕d8−+ **1... ♕d8 2. ♔c6 ♕c8 3. ♔d6 ♕f8 4. ♔d5 ♕f5 5. ♔d4 ♕f2!** with a draw by perpetual check.

This tactical device often occurs in practice: the king cannot "leave" the queen and is forced to move around it.

582. In this position too, White manages to draw by giving perpetual check. **1. ♕g8 ♔f5 2. ♕f7!** Bad is 2. ♕b3? ♕e2 3. ♔g1 ♔g4−+ **2... ♔g4** On 2... ♕f6 White gives perpetual check by 3. ♕d5 ♔g4 4. ♕d1 ♕f3 5. ♕d7; while after 2... ♔e4 3. ♕b3 Black's chances of winning are highly problematic. **3. ♕c4 ♔f3 4. ♕f1!**

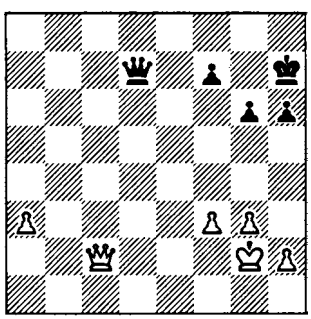
Chiburdanidze - Gaprindashvili
Tbilisi, 1984



582 △ =

[4. ♕b3 ♕e3∓] **4... ♔e4 5. ♕b1!** [5. ♕c4 ♕d4] **5... ♔f3** [5... ♔d4 6. ♕a1] **6. ♕f1 ♔e3 7. ♕e1 ♔d4 8. ♕b4 ♔d3 9. ♕b3 ♕c3 10. ♕e6!= ♕d2 11. ♔h3 ♕e3 12. ♕a6!** [12. ♕h6? g4−+] **12... ♔d2 13. ♕a2 ♔e1 14. ♕a1 ♔f2 15. ♕f6 ♕f3 16. ♕b6 ♔e1** [16... ♕e3 17. ♕f6 ♕f3 18. ♕b6=] **17. ♕b4 ♔f2 18. ♕b6**

Alekhin - Reshevsky
Amsterdam, 1938



583 △

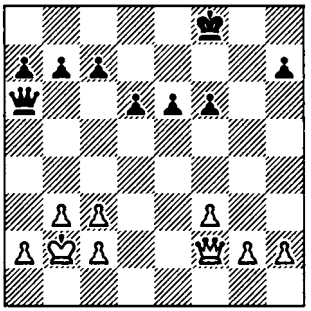
Black cannot hide from checks. Draw.

583. Black's only hope of a draw is perpetual check. **1. ♕a2** If 1. ♕e4, then 1... ♕d2 2. ♔h3 ♕d7 3. g4 ♕d1!= **1... ♔g8 2. a4 ♕c6 3. a5 ♕a6!** Here the black queen is in the best place. It blockades the opponent's pawn, attacks it, and last but not least, threatens to give perpetual check. **4. g4** Nothing is achieved by 4. ♕d5 ♔g7 5. ♕d4 ♔g8 6. ♕b6 ♕e2. **4... g5 5. ♔f2 ♕d6 6. ♔f1 ♕a6 7. ♔g2** It is difficult for White to improve his position. **7... ♔g7 8. ♕b2 ♔g8 9. ♕b8 ♔g7 10. ♕e5 ♔g8 11. ♔f2 ♕a7 12. ♔e2 ♕a6 13. ♔d2 ♕c4!** Now the draw is evident. **14. ♕f5 ♕d4 15. ♔e2 ♕b2** Perpetual check. Draw.

12.3 SAFE KING'S POSITION

When the stronger side's king is in safety, he can play comfortably being guaranteed against mate and perpetual check. This allows him to attack the opponent's king and pawns with his queen and the convertion of a material or positional advantage into a win becomes much easier.

Maroczy - Marshall
Carlsbad, 1907

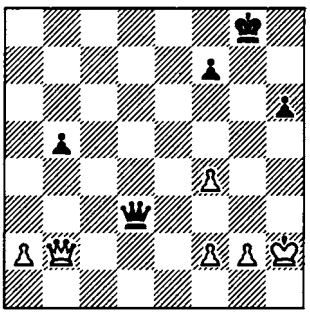


584 △ ±

584. White's advantage is in his safe king's position. He can attack the black king and pawns without any risk. **1. ♕h4! ♔g7 2. ♕g4 ♔f7 3. ♕h5 ♔g7 4. ♕e8!** Forcing the opponent's reply. **4... ♕e2 5. ♕e7 ♔g6 6. ♕f8!** White draws a bead on the enemy king. Worse is 6. ♕c7 ♕g2 7. ♕d6 in view of 7... e5, and Black has chances for a draw. **6... e5** Bad is 6... f5 because of 7. h4! e5 8. h5 ♔g5 9. h6 with the idea of 10. ♕g7+– **7. ♕g8 ♔h6 8. h4** White reinforces his position. **8... ♕f2** An attempt to create counterplay by 8... d5 9. g4 ♕f3 10. g5 ♔h5 11. ♕h7 ♔g4 12. g6 d4 13. cd ed fails due to 14. ♕c7+– **9. ♕f8 ♔g6 10. h5 ♔h5 11. ♕g7 ♕d2** Insufficient is 11... f5 12. ♕h7 ♔g5 13. ♕c7 e4 14. fe fe 15. ♕e7+– **12. ♕h7 ♕h6 13. g4 ♔g5 14. ♕c7 ♔f4 15. ♕b7 ♕h1 16. ♕b4!** The most precise. **16... ♔f3** Otherwise White plays 17. ♕e4+– **17. ♕d6 ♔g4 18. c4!** If 18. ♕f6, then 18... ♕d5!, and the e-pawn gives Black drawing chances. **18... e4 19. c5 f5** [19... e3? 20. ♕d4+–] **20. c6 ♕h8** No better is 20... e3 21. ♕d4 ♕e4 22. ♕e4 fe 23. c7, and the pawn promotes with check. **21. c3 e3 22. ♕g6!** Accuracy is necessary. After 22. c7 e2 23. ♕e6 e1♕ 24. ♕e1 Black has 24... ♕h2 followed by 25 ... ♕c7, capturing the pawn. **22... ♔f4 23. c7 e2 24. ♕e6 ♔f3 25. ♕f5** Simpler is 25. c8♕ ♕c8 26. ♕c8 e1♕ 27. ♕f5+– **25... ♔g2 26. ♕g4** (c8♕ +–) **26... ♔f2 27. ♕f4**

♔g2 28. ♕e3 ♔f1 29. ♕f3 ♔e1 30. ♕f4 Stronger is 30. ♕f5+– 30... ♕c8 31. ♕d6 ♔f2 32. ♕d8 e1♕ 33.♕c8 ♕d2 34. ♔a3 ♕c1 35. ♔a4 ♕f4 36. c4 Black resigned.

Karpov - Vaganian
Budapest, 1973



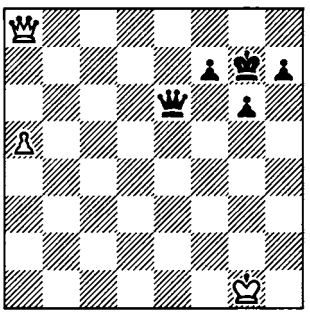
585 △

585. White has an extra pawn and with his king in safety a win is simple. **1. a3 ♕d6 2. ♕b4 ♕f6 3. f3!** In order to offer an exchange of queens on both e4 and e5 **3... ♕h4 4. ♔g1 ♕h5?** A mistake. On the more stubborn 4... ♕f6 White would play either 5. g3!, attacking on the K-side by the king under cover of the pawns (or 5. ♔f2, bringing the king to the b5-pawn) **5. ♕e7! ♔h7** [5... ♕d5 6. ♕e8, exchanging queens.] **6. g4 ♕h3 7. ♕f7+– ♔h8 8. ♕e8 ♔h7 9. ♕e4 ♔g8 10. f5 ♕g3 11. ♔f1 ♕h3 12. ♔e2 ♕g2**, and at last Black resigned.

12.4 PASSED PAWN

A passed pawn is a very important factor in queen endings. The more advanced the pawns the more dangerous they are. In positions where both sides have passed pawns, a material advantage becomes of secondary importance and the result depends on whose passed pawn is closer to its promotion square. Just one tempo may have a decisive effect on the assessment of the position. The weaker side often saves the game by sacrificing one or even more pawns in order to create a passed pawn, or to threaten its creation.

Fine
1941

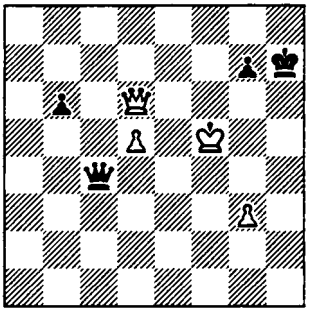


586 ▲ =

586. Instructive example. Black is unable to win, e.g. **1... h5 2. a6 h4 3. a7 h3 4. ♕b7**, and it is only White who can play for a win.

587. White is obviously better thanks to his far advanced passed d-pawn. **1. ♕g6 ♔g8 2. ♕e8 ♔h7 3. d6 ♕d3** Defending such positions is difficult; Black's only hope is perpetual check. **4. ♔e6 ♕e4 5. ♔d7 ♕b7 6. ♔d8 b5** Further checking does not make sense: 6... ♕a8 7. ♔e7 ♕e4 8. ♔f8 ♕f3 9. ♕f7 ♕a8 10. ♔e7+– **7. ♕h5 ♔g8**

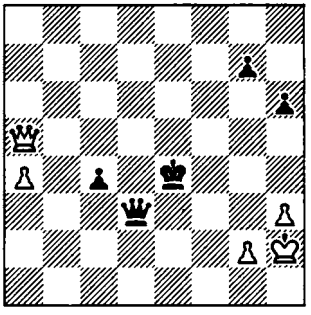
Sveshnikov - Ivanovic
Sarajevo, 1983



587 △

8. ♕c5! b4 9. d7 b3 Black is just one tempo too late. **10. ♕c8!+–**

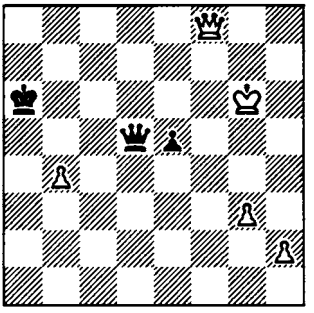
Beliavsky - Vaganian
Moscow, 1975



588 ▲

588. Black's task is to avoid perpetual check. **1... c3 2. ♕b4 ♔e3 3. a5 c2 4. ♕c5 ♔d2 5. ♕b4 ♕c3 6. ♕d6 ♔e3!** After 6... ♔e2 7. ♕e6 ♔d3 8. ♕d6 ♔c4 White saves the game: 9. a6 c1♕ 10. a7= **7. ♕g3 ♔d4** Black transfers his king to the a-file, where it will hide in the "shadow" of White's a-pawn. This device often occurs in queen endings. **8. ♕d6 ♔e4** [8... ♔c4? 9. a6!=] **9. ♕g6** [9. a6 c1♕ 10. a7 ♕1a3!–+] **9... ♔d5 10. ♕f7 ♔c5 11. ♕c7 ♔b4 12. ♕b7 ♔a3!** Naturally, 12... ♔a5 is also winning, but the move in the game is much stronger. White resigned.

Ftacnik - Plachetka
Czechoslovakia, 1978



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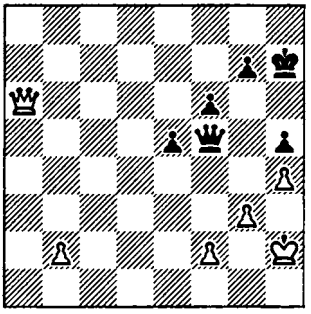
589. Black is two pawns down, but his passed e-pawn equalizes the chances. **1... e4! 2. ♕e8 ♔b6** [2... ♕d3] **3. ♕b8 ♔c6 4. b5 ♔c5 5. ♕e8 ♔d4!** Accuracy is required of Black; the natural 5... ♕d3? loses after 6. ♕c6 ♔b4 7. b6 e3 8. ♔g5 e2 9. b7 ♕e3 10. ♔g4 ♕d4 11. ♔f3! e1♘ 12. ♔e2 ♕e5 13. ♔f1+– **6. b6 ♕d6** [6... e3? 7. ♕a4 ♔e5 8. ♕a1+–] **7. ♔f5 ♕c5 8. ♔f4 ♕d6** Draw.

If, with the material being equal, only one side has a passed pawn, even not far advanced, then it is an important factor in fighting for a win. The weaker side has a hard job of defending his position. He has to aim for counterplay - to create a passed pawn or to go for perpetual check.

Lputian - Rublevsky
Helsinki, 1992



590 △ ±

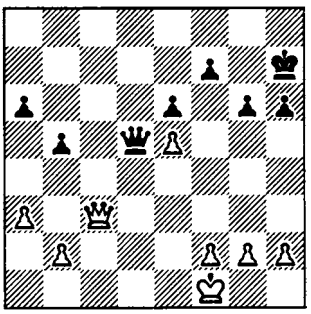
590. Of course, White is better. **1. ♕e2 ♔h6** An inaccuracy. Correct is 1... ♔g8! 2. b4 ♕b1 3. b5 ♕b3 (or 3... ♕b4) with good drawing chances. **2. b4 g5 3. ♕e3! e4** Stronger is 3... ♔g6. **4. ♕c5 ♕f3 5. b5 ♔g6** [5... gh 6. ♕e3+–] **6. ♕e3 ♕f5 7. b6 ♕d5 8. hg fg 9. ♕c3 h4** Black exposes the opponent's king; still his position remains difficult. **10. gh gh** Better is 10... ♕d6. **11. ♕c7 ♕f5 12. ♕d6 ♔h5 13. ♕d1 ♔g5** Necessary was 13... ♔h6. **14. ♕d8 ♔h5 15. ♕h8 ♔g4 16. ♕g7 ♔h5 17. ♕h8 ♔g4 18. ♕b2!** White plays precisely. **18... ♕f4 19. ♔g1 ♔f5** [19... e3 20. ♕e2] **20. ♕g7!** [20. b7 ♕g4=] **20... ♕c1 21. ♔g2 ♕c6 22. ♕f7 ♔e5 23. b7** It's all over now. **23... e3 24. ♕f3 ♕c7** No better is 24... h3. **25. ♕e3 ♔f5 26. ♕d3 ♔f6 27. ♕d4 ♔g5 28. ♕b4 h3 29. ♔h3 ♕d7 30. ♔g3** Black resigned.

12.5 ACTIVE QUEEN

If the stronger side's queen is active enough, then it gradually ties down the opponent's pieces, after which it is much easier to realize the advantage.

Let us consider a classic ending by Maroczy, the greatest expert in queen endings.

Marshall - Maroczy
Ostende, 1905

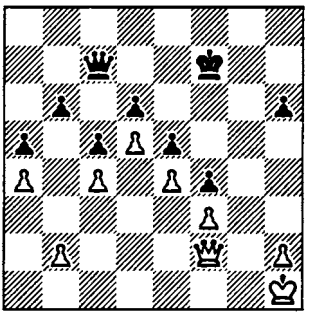


591 ▲ ∓

591. His perfectly placed queen and the opponent's weak e5-pawn secure Black an advantage. By precise play he converts it into a win. **1... ♕d1 2. ♕e1 ♕d3 3. ♔g1 ♕c2! 4. ♕a1** Better is 4. b4 ♕b2 5. h4 h5 6. ♕e4, and White retains drawing chances. **4... a5! 5. g3** If 5. b4 ab 6. ab, then 6... ♕e4. **5... a4 6. f4** On 6. ♕a2 there follows 6... ♕d1; while 6. ♔h1 is met by 6... ♕f2 followed by h5-h4. **6... ♔g8!** Zugzwang. **7. h3 h5 8. h4 ♔g7 9. ♔h1 ♕f2–+ 10. ♕g1 ♕b2 11. ♕c5 b4 12. f5!?** The only opportunity of counterplay. No better is 12. ♕e7 in view of 12... ba 13. ♕f6 ♔g8 14. ♕d8 ♔h7 15. ♕f6 (or 15. ♕e7) 15... ♕b1 followed by 16... ♕f5–+ **12... ef 13. e6 ba 14. ef ♔f7 15. ♕c7 ♔e6**

The king easily hides from checks. White resigned.

Spassov - Ermenkov
Varna, 1975

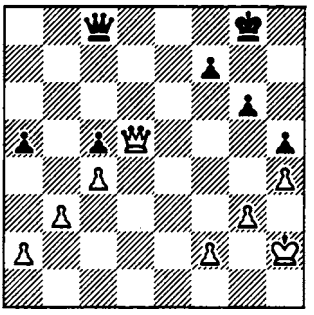


592 △ ±

592. 1. ♕h4! The difference in the placing of the queens is especially marked. **1... ♔g7** On 1... ♕d7 White can choose between the quiet 2. b3 and sharp 2. ♕h6 ♕a4 3. ♔g2 ♕d1!? 4. ♕e6 ♔g7 5. ♕g4 ♔f7 6. ♔h3! with a secure advantage in both cases. **2. ♕g4 ♔h7 3. ♕e6! ♔g7** After 3... ♕d8 4. ♕f7 ♔h8 5. ♕g6 ♕h4 6. ♔g2! Black ends up in zugzwang and loses in a pawn ending: 6... ♕g5 7. ♕g5 hg 8. ♔h3, for example: 8... ♔g7 9. ♔g4 ♔g6 10. h3 ♔h6 11. ♔f5 ♔h5 12. ♔e6 ♔h4 13. ♔d6 ♔h3 14. ♔c7 g4 15. fg f3 16. d6, and the rest is clear. **4. ♔g2 ♕b8** [4... ♕d8 5. ♔h3 ♕f6 6. ♕d7 ♔g8 7. ♕c7+–] **5. ♕e7 ♔g6 6. ♔h3** Having fettered the opponent's forces, White brings his king to help the queen, which quickly decides the game. **6... ♕c8 7. ♔h4 ♕b8 8. ♕e6 ♔g7 9. ♔h5** Black resigned.

With an active queen it is much easier to convert a material advantage into a win.

Panchenko - Grabarczyk
Katowice, 1991



593 △ +–

593. In this position White has a standard winning plan of the king's transference to the Q-side. The centralized queen, however allows to win much quicker. **1. ♕e5!** Some kind of zugzwang - the black queen does not a have good square to move to. **1... ♔h7** [1... ♕c6 2. ♕b8 with 3.♕a7] **2. ♔g1!** Unclear is 2. ♕e7 ♕f5. **2... ♔h6** There is nothing better. **3. ♕e7 ♕f5** The only opportunity of counterplay. **4. ♕d8 ♕b1 5. ♔h2 ♕b2** Mate on h8 was threatened. **6. ♕f8** Black resigned.

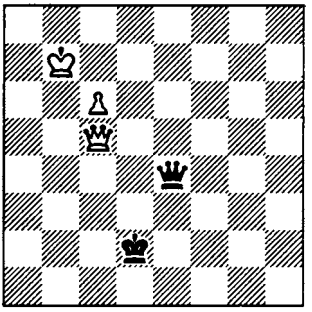
12.6 THEORETICAL ENDINGS

12.61 Queen and pawn against queen

We will now consider positions where the weaker side's king is far away from the pawn, because otherwise a draw is elementary.

If a central or bishop's pawn has reached the 7th rank, then the stronger side succeeds almost always, precise play supposed. In some cases the win is secured if the pawn has reached the 6th or even the 5th rank. Defender's checks are dangerous only from a viewpoint of the rule of 50 moves.

Velimirovic - Marjanovic
Yugoslavia, 1982

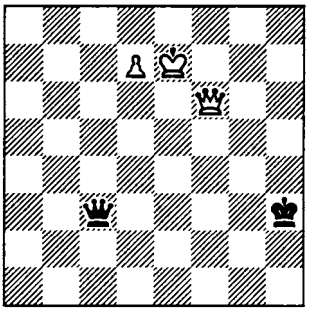


594 △ +–

594. 1. ♔a7! ♕a4 2. ♔b6! The king attacks the queen! This device often occurs in queen endings. **2... ♕b3 3. ♔a5! ♕a2 4. ♔b5** As well as here, checks usually come to an end. **4... ♕a8 5. c7 ♕c8** A hopeless for Black theoretical position has arisen. No better is 5... ♕b7 6. ♔a5 ♕a8 7. ♔b6! ♕c8 8. ♕c6! followed by ♔a7 and ♕b7 +– **6. ♔b4** ·The king is heading for c1; 6. ♔b6 is winning too. **6... ♔e1 7. ♕c1 ♔f2 8. ♔a3 ♔g3** [or 8... ♕a6 9. ♔b2 ♕b7 10. ♔a1 ♕a6 11. ♔b1 ♕c8 12. ♕c2 ♔g3 13. ♔c1 ♔f4 14. ♕c6+–] **9. ♕c4 ♔h2 10. ♕c2 ♔g3 11. ♔b2 ♔f4 12. ♔c1 ♔e5 13. ♕c6!** Black resigned.

595. 1... ♕c5 [1... ♕c7 2. ♔e8] **2. ♔e8 ♕b5** The best move. If 2... ♕e3, then 3. ♕e7+–; 2... ♕h5 3. ♔f8 ♕c5 4. ♔g7 ♕c7 (4... ♕g1 5. ♔h8+–) 5. ♕f5 ♔h4 (other king retreats do not save Black also:

Fine
1941



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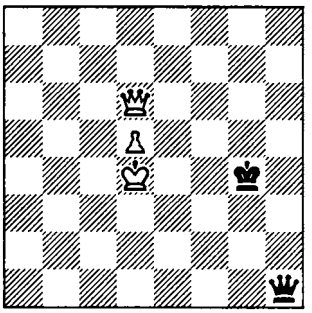
5... ♔h2 6. ♔f8 ♕d8 7. ♔f7 ♕c7 8. ♔e8 ♕c6 9. ♔e7 ♕c7 10. ♕d5! ♕a7 11. ♔e6+–; 5... ♔g3 6. ♔h6+–) 6. ♔g6 ♕g3 7. ♔f7 ♕b3 8. ♕e6 ♕b7 9. ♕e7+– **3. ♕e6 ♔h2** [or 3... ♔g3 4. ♔f7 ♕b7 5. ♔g6 ♕b1 6. ♕f5 ♕b6 7. ♔h5+–] **4. ♔f7 ♕h5** Black also loses after both 4... ♕f1 5. ♔e7+–; and 4... ♕b7 5. ♔g6 ♕g2 6. ♔f6 ♕f3 7. ♕f5 ♕c6 8. ♔e7 ♕c7 9. ♕d5+– **5. ♔g7**

Ivkov - Hartoch
Rich, 1969



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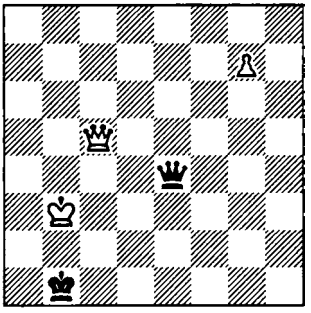
♕g5 6. ♔h7 ♕d8 7. ♔g6! ♔h1 8. ♔f7 ♔h2 9. ♕e7, and White wins.

596. 1... ♕a1 [1... ♕g1 2. ♔c4+–] **2. ♔c5 ♔f3** [or 2... ♕a5 3. ♔c6 ♕a6 4. ♔d7 ♕b7 5. ♔e8!+–] **3. ♕e6! ♕a5 4. ♔c6 ♕a6 5. ♔c7 ♕a7 6. ♔d8 ♕b8 7. ♔e7 ♕c7 8. ♔f6 ♔g2 9. d6** The pawn has reached the 6th rank; now a win is achieved easier. **9... ♕c3 10. ♔f7 ♕f3 11. ♔g7 ♕c3 12. ♔h7! ♕c6 13. ♕g4 ♔f1 14. ♕f5 ♔e1 15. d7** The rest is simple. **15... ♕d6** Or 15... ♕h1 16. ♔g7 ♕g2 17. ♔f7+–; 15... ♕c7 16. ♔g8 ♕d8 17. ♔f7 followed by ♕e6-e7. **16. ♕a5** Black resigned.

With a rook's or knight's pawn, a win is difficult and sometimes not possible at all. Nevertheless, the defender's task is not simple. We will now consider three practical examples in which the stronger side has managed to succeed and let the computer programs prove whether or not a draw was possible! Over the board one must play without the computer's assistance.

Pachman - Gligoric
Moscow, 1947



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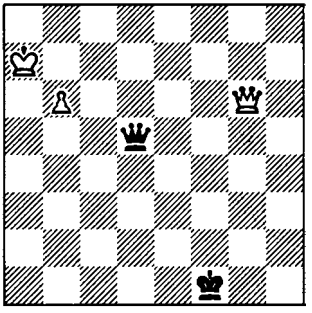
597. 1... ♕f3 If 1... ♕e6, then 2. ♔a4 ♕a6 (or 2... ♕a2 3. ♕a3+–; 2... ♕g8 3. ♕f8 ♕a2 4. ♕a3+–) 3. ♕a5 ♕e6 4. ♕b4 ♔c2 5. ♕c5 ♔d3 6. ♔a3 ♕f7 (6... ♕a6 7. ♔b4+–) 7. ♕b5 ♔e4 8. ♕b1, and White queens. **2. ♔a4 ♕a8 3. ♕a5 ♕g8 4. ♕b4 ♔c2 5. ♕e4 ♔c3 6. ♕f3 ♔d4** No better is 6... ♔b2 because of 7. ♕g2 ♔c3 8. ♕g3 ♔d4 9. ♔a3 ♕a8 10. ♔b2 ♕b7 11. ♕b3 ♕g2 12. ♔a3+–; 6... ♔c2 7. ♕g2 ♔c3 8. ♕g3 ♔d2 9. ♔b4 ♔e2 10. ♕h2 ♔d3 11. ♕h3 ♔c2 12. ♕c3 ♔d1 13. ♕b3+– (analysis by the computer program "Belle"). **7. ♕f8 ♕a2 8. ♕a3 ♕g8** Other queen retreats also lose: 8... ♕g2 9. ♕b4 ♔e5 10. ♕b8+–; 8... ♕c2 9. ♕b3 ♕c6 10. ♔a3+–; 8... ♕f7 9. ♕b4 ♔e5 10. ♕b8+– **9. ♕b3! ♕a8** [9... ♕e8 10. ♔a3+–] **10. ♔b4 ♕b8 11. ♔a3**, and White wins.

Barlov - Soltis
New York, 1988



598 ▲ +–

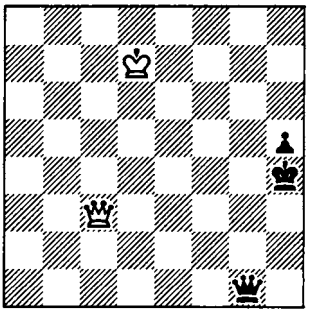
598. 1... ♕a5 2. ♔b7 ♕d5 3. ♔c7 ♕c5 4. ♔d7 ♕d5 5. ♕d6? Stronger is 5. ♔e7 ♕c5 6. ♔f7 ♕d5 7. ♔f8 ♕a8 8. ♔g7 ♔e2 9. ♕c2 ♔f1 10. ♕b1 ♔f2 11. b7 ♕b8

12. ♕e4 ♔g3 13. ♔f7 ♕c7 14. ♕e7 ♕f4 15. ♔g7 ♕b8 16. ♔g6 ♔f3 17. ♔f6 ♕f4 18. ♔g7 ♕g3 19. ♔f7 ♕b8 20. ♔e6 ♔g2, and White wins (analysis by "Belle") **5... ♕f7 6. ♔c8 ♕e8 7. ♔c7 ♕f7 8. ♔c6 ♕c4 9. ♕c5 ♕e6 10. ♔b5 ♕e8 11. ♔a5 ♕a8 12. ♔b4 ♕b8 13. ♕f5 ♔g1 14. ♕g6 ♔h1 15. ♕c6 ♔g1 16. ♔b5 ♔f1 17. ♔a6! ♔e1 18. ♕e6 ♔f1 19. b7 ♔g1 20. ♔b6** (with the idea of 21. ♕c6+–) **20... ♕d8 21. ♔a7** Black resigned.

Of course, Black could defend better, but over the board it was difficult.

599. 1... ♕g3 2. ♕c1 Better is 2. ♕f6. **2... ♕g4 3. ♔c7 ♕g7 4. ♔b6 ♕f6 5. ♔a7** It is hard to say, where the defender should keep his king. **5... ♕e5** Black centralizes his queen and so far it seems that he does not have a clear winning plan. **6. ♕g1 ♔h3 7. ♕h1** Checks are not always good; better is 7. ♕g6. **7... ♔g4 8. ♕d1 ♔f4 9. ♕f1 ♔g5 10. ♕g2 ♔f6 11. ♕f3 ♔e7** Black brings his king closer to the opponent's king in order to cover from checks. **12. ♕a3 ♕d6 13. ♕f3** Better is 13. ♕e3 ♔d8 14. ♕f2, preventing the pawn's advance. **13... ♕d4 14. ♔b7 h4 15. ♕h5 ♔d6 16. ♕g6 ♔c5 17. ♕c6 ♔b4 18. ♕g2 ♕c4! 19. ♔b6 ♕c5 20. ♔b7 ♕d4 21. ♔c6 ♕c3 22. ♔d7 ♕d3 23. ♔e6** [23. ♔c6!] **23... h3 24. ♕h2 ♔c3 25. ♕e5? ♔c2 26. ♕h2 ♔d1 27. ♕h1 ♔d2 28. ♔f6 ♕e3 29. ♔f5? ♕f2! 30. ♔e5** [30. ♔g4 ♕g2–+] **30... ♕e1** White resigned.

Gligoric - Timman
Bugojno, 1980



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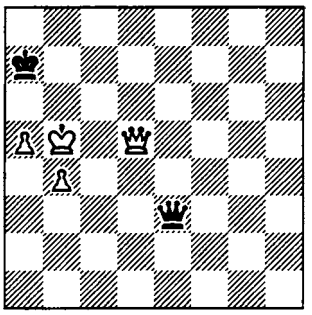
600. 1... ♕e8 The best opportunity. **2. ♔c4 ♕e2 3. ♔c5** The king easily hides from checks. **3... ♕e7** [or 3... ♕f2 4. ♔c6 ♕f6 5. ♔c7 ♕g7 6. ♕d7+–] **4. ♕d6 ♕g5** [4... ♕e3 5. ♕d4] **5. ♔c6 ♕g2 6. ♔c7 ♕g7 7. ♕d7** Black was unable to prevent White from achieving this position. **7... ♕c3 8. ♔d6 ♔b8 9. ♕b5**, exchanging queens on the next move.

12.62 Queen and two pawns against queen

A win in positions with two extra pawns is simple provided only that there is no immediate perpetual check. Which pawns are of small importance: connected, isolated, or doubled.

601. 1... ♕g2 It does not matter, which checks Black gives. **2. ♕g4 ♕d5** Or 2... ♕d2 3. ♔g6 ♕a5 4. f6 ♔c7 5. ♕c4 ♔d7 6. ♕d4 ♔c8 7. f7 ♕a6 8. ♔h7, and White wins. **3. ♕a4 ♔e7 4. ♕b4 ♔f7 5. ♔f4** Zugzwang. **5... ♕c6 6. ♕b3 ♔f8 7. ♕a3 ♔g7** and Black resigned in view of 8. ♕e7 ♔h8 9. ♕f8 ♔h7

Fine
1941



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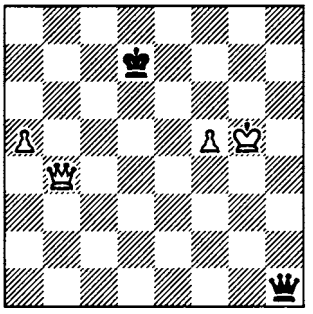
Larsen - Gligoric
Bled/Portoroz, 1979

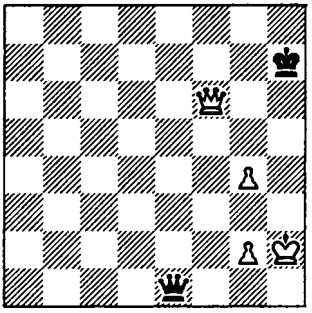


601 ▲ +–

10. ♕f7 ♔h8 11. ♕h5 ♔g7 12. ♕g6+–

602. 1. g3 ♔g8 2. ♕d8 ♔h7 3. ♕d7 ♔g8 4. ♕d5 It is always useful to centralize a queen. **4... ♔g7 5. ♔h3 ♕e2 6. ♕d7 ♔g6 7. ♕d6 ♔g7** Or 7... ♔g5 8. ♕d8 ♔h6 9. ♕h8 ♔g6 10. ♕g8 ♔h6 11. g5 ♔h5 12. ♕h7 ♔g5 13. ♕h4 ♔f5 14. ♕f4 followed by 15. ♕g4, exchanging queens. **8. ♔h4 ♕e4 9. ♕d7 ♔h6 10. ♕d2 ♔h7 11. ♕c1** Taking control over the h1-square. **11... ♕d5 12. g5 ♕e4 13. ♕f4 ♕h1 14. ♔g4 ♕d1 15. ♕f3 ♕a4 16. ♔h5! ♕e8 17. ♔h4 ♔g8 18. g6! ♕e7** [18... ♕g6 19. ♕g4 ♔h8! 20. ♕h5+–] **19. ♔g4 ♕e6 20. ♕f5 ♕e2 21. ♔h3!** Black resigned.

Reshevsky - Geller
Sousse, 1967



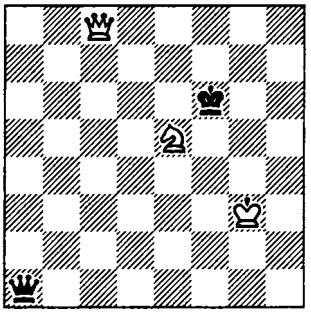
602 △

12.63 Queen and knight against queen

Queen and knight are normally unable to win against queen, but in some exceptional cases the win is possible due to badly placed opponent's pieces, with the stronger side's pieces being coordinated.

603. 1. ♕f8 ♔e6 [1... ♔g5 2. ♕f4 ♔h5 3. ♕g4, mating.] **2. ♕f7 ♔d6 3. ♕d7 ♔c5 4. ♕c6 ♔d4** [or 4... ♔b4 5. ♘d3 ♔b3 6. ♕d5! ♔c2 7. ♘b4 ♔c1 8. ♕c4 ♔b2 9. ♘d3 ♔b1 10. ♕b3+–] **5. ♔f4!** All White's pieces are perfectly coordinated. **5... ♕a2** Mate by 6.♕c4 was threatened, while after 5... ♕f1 6. ♘f3 ♔d3 7. ♕b5 Black lost his

Vandiest
1952

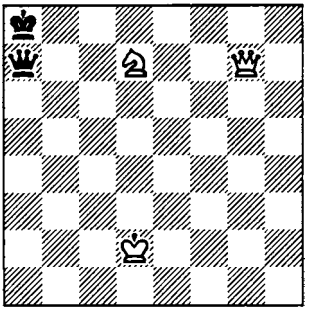


603 △ +–

queen. **6. ♘f3 ♔d3 7. ♘e1! ♔d4 8. ♘c2 ♔d3 9. ♘b4**, forking the queen.

If the defender's king and queen are placed on the edge of the board, then the stronger side is able to mate the opponent's king with his queen and knight without any help from his king.

Yuzef
1978

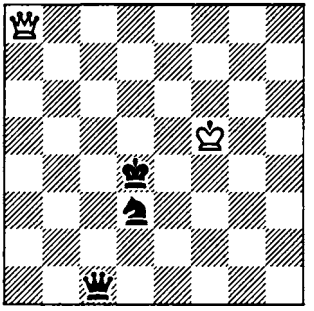


604 △ +–

604. White wins by force. **1. ♕g2 ♕b7 2. ♕g8 ♔a7 3. ♕g1 ♔a8 4. ♕a1 ♕a7 5. ♕h1 ♕b7 6. ♕h8 ♔a7 7. ♕a1 ♕a6 8. ♕g1 ♔a8 9. ♕g8**, and White wins. The maneuvers of the white queen are very impressive.

Let us now consider a practical example.

Lengyel - Levy
Cienfuegos, 1972



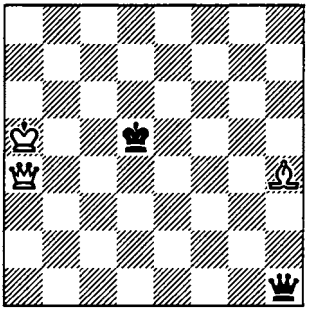
605 ▲ –+

605. 1... ♕f4 2. ♔e6 [2. ♔g6 ♘e5 3. ♔g7 ♕f7–+] **2... ♘c5! 3. ♔e7 ♕h4! 4. ♔f7** [4. ♔d6 loses also: 4... ♕f6 5. ♔c7 ♕e7 6. ♔b6 ♘d7!] **4... ♕h7 5. ♔f6 ♘e4 6. ♔e6 ♕g6 7. ♔d7 ♕f7 8. ♔c8 ♘d6 9. ♔b8 ♕e8 10. ♔a7 ♘b5 11. ♔b7 ♕e4! 12. ♔b8 ♕e5 13. ♔b7 ♕d5** Black's queen has approached the white king with checks, climbing the "staircase". **14. ♔b8 ♕d8 15. ♔b7 ♘d6 16. ♔a7 ♕a5 17. ♔b8 ♕b6**, mating.

12.64 Queen and bishop against queen

A win with queen and bishop against queen is possible only in studies where the weaker side's pieces are extremely badly placed.

Khavel
1926

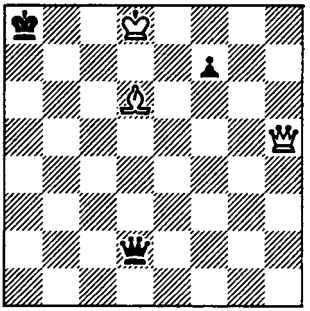


606 Δ +–

606. The poor position of Black's queen is the cause of his defeat. **1. ♕d7 ♔c4** [or 1... ♔e5 2. ♕g7! ♔e6 3. ♕e7 ♔f5 4. ♕f6 ♔g4 5. ♕g5+–] **2. ♕b5 ♔d4 3. ♗f2 ♔c3 4. ♗e1! ♔d4** [4... ♔c2 5. ♕c4+–] **5. ♕b2 ♔c5 6. ♕b6 ♔c4 7. ♕b4 ♔d3 8. ♕c3 ♔e2** [8... ♔e4 9. ♕c6] **9. ♕d2**, winning the queen or mating.

In these endings the stronger side should place his queen and bishop on opposite colored squares where they supplement each other.

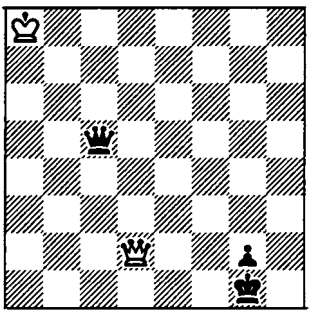
Halberstadt
1928



607 Δ +–

607. In this position Black's king is placed badly. **1. ♔c8 ♕c3 2. ♗c7 ♔a7** There is nothing else. **3. ♕h1! ♕b2 4. ♕f3 f5** Black is in zugzwang and loses in all cases. If 4... f6, then 5. ♕d5+–; on 4... ♕b4 White mates by: 5. ♕f2 ♔a6 6. ♕e2 ♕b5 7. ♕a2+–; on 4... ♕h8 there follows 5. ♗d8 ♕b2 6. ♕f7 ♔a6 7. ♕c4 ♕b5 8. ♕a2+– **5. ♕c6 ♕b4 6. ♗d6! ♕b6 7. ♗c5**, and White wins.

12. Positions to solve.



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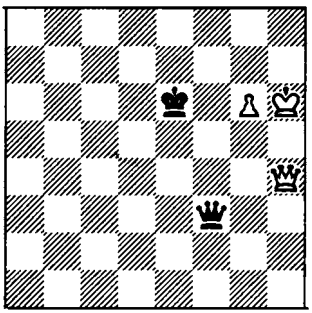

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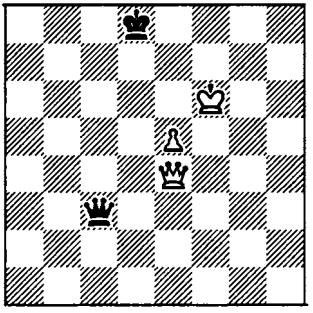

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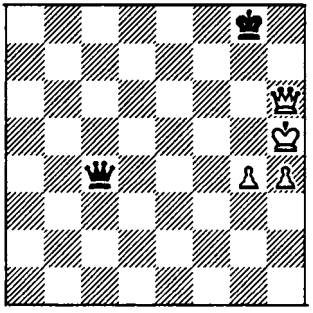

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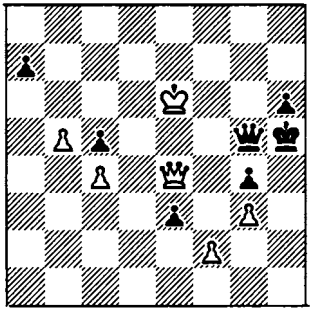

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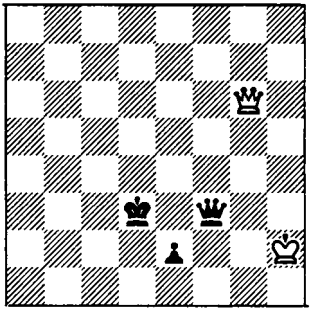

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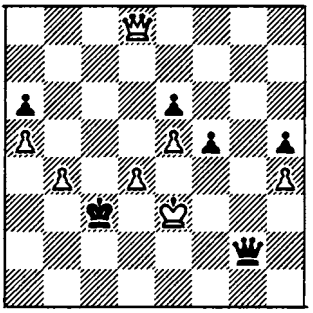

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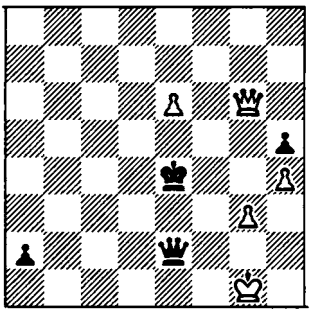

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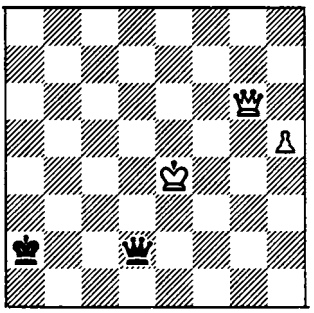

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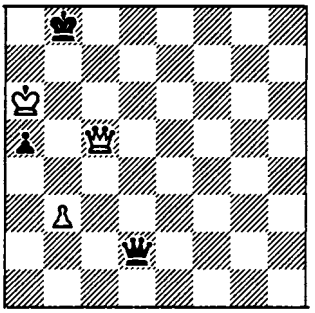

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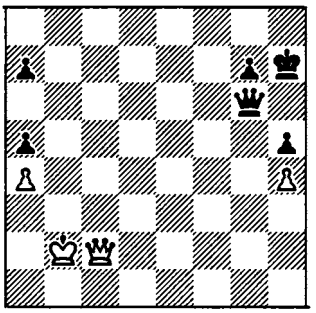

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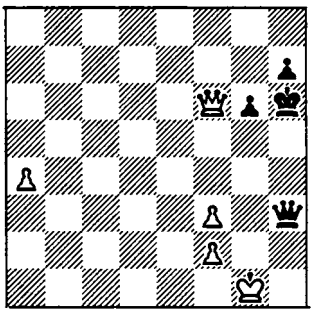

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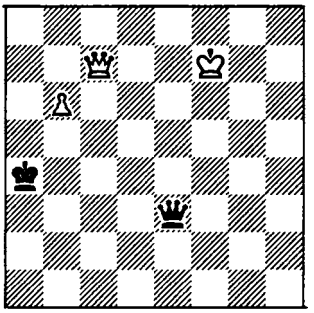

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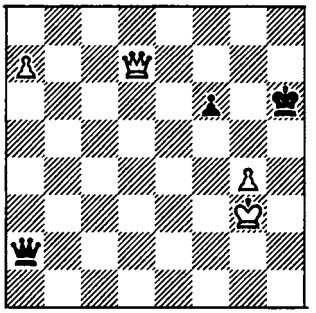

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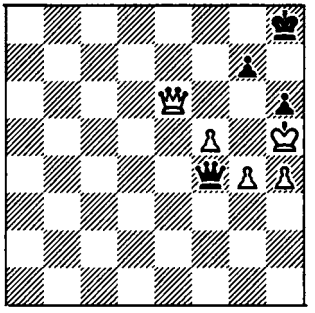
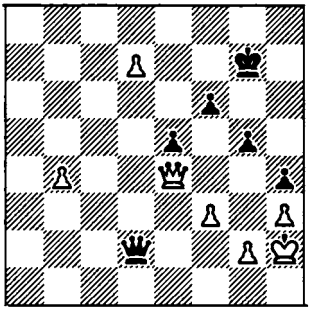
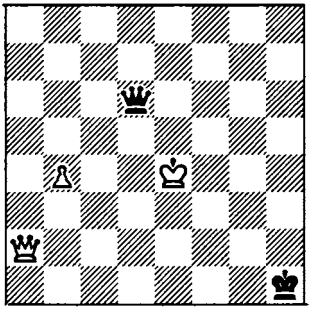


14 △ +–



17 △ +–



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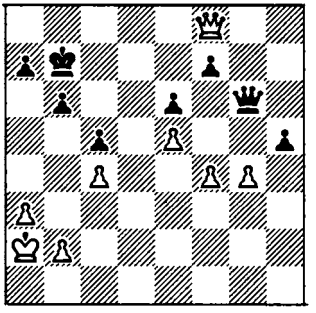
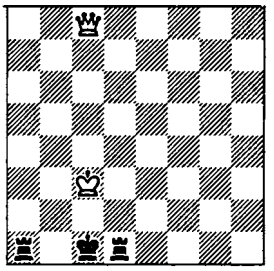


18 △ +–

13. QUEEN AGAINST TWO ROOKS



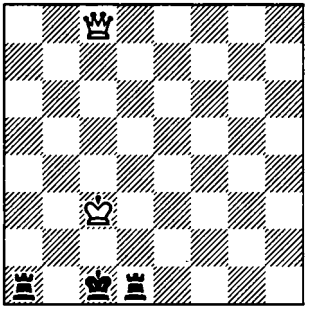
A battle of a queen against two rooks is always sharp and complicated. Two rooks are said to be slightly stronger than a queen, but the correct assessment depends on a situation on the board. As a rule, tactical players prefer to have a queen whilst positional players prefer two rooks.

13.1 QUEEN IS STRONGER THAN TWO ROOKS

13.11 Creation of mating threats

If the defender's pieces are passive, the stronger side's queen, king and pawns can weave a mating net.

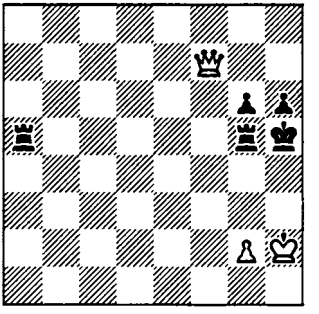
Salvioli
1887



608 △ +–

608. After **1. ♕c4!**, threatening 2. ♕f4+ followed by 3. ♕b4 with mate on the next move, Black is defenseless. **1... ♖a3** [or 1... ♖d2 2. ♕f1 ♖d1 3. ♕f4 ♔b1 4. ♕b4 followed by 5. ♕b2 mate] **2. ♔b4 ♔b2 3. ♕e2**+–

Karpov - Timman
Tilburg, 1977



609 △ +–

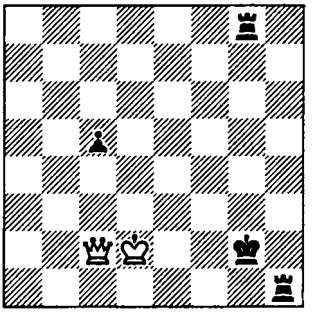
609. 1. ♕f3 ♖g4 [1... ♔h4 2. ♕h3 mate] **2. ♔h3 ♖aa4 3. ♕d5 ♖g5** [3... g5 4. ♕f7 mate] **4. g4! ♖ag4 5. ♕f3!** Zugzwang. **5... ♖f5 6. ♕g4** mate.

In this position too Black is helpless, his king cannot escape from a mating net.

13.12 Rooks are disconnected or passive

In these cases the stronger sides gets an opportunity to win one of the rooks with checks.

Gromov

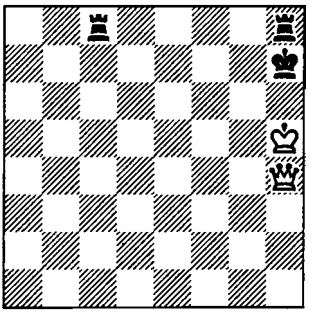


610 △ +–

610. The black rooks are disconnected and this gives White an opportunity to win one of them by a series of precise checks. **1. ♔c3!** The aim is not achieved by 1. ♔e3? ♔g3 2. ♕f2 ♔h3 3. ♕f5 ♖g4 4. ♕h5 ♖h4 5. ♕f3 ♔h2 6. ♔f2 (or 6. ♕f2 ♔h3 7. ♔f3 ♖g4!, and it is Black who has winning chances) 6... ♖g1! **1... ♔g3!** [1... ♔g1 2. ♕b1+–] **2. ♕d3 ♔f2 3. ♕f5 ♔g3 4. ♕e5 ♔f2** All Black's moves are forced. **5. ♕c5 ♔g3** No better is 5... ♔e1 6. ♕e7 ♔d1 7. ♕d7 ♔c1 8. ♕d2 ♔b1 9. ♕b2 mate. **6. ♕c7 ♔g2 7. ♕b7 ♔g1 8. ♕b1**, and White wins.

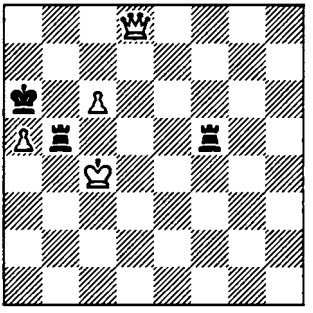
611. In this example Black also loses a rook. **1. ♕e7 ♔g8 2. ♔g5! ♖a8** The alternatives do not save either: 2... ♖f8 3. ♔g6 ♖h6 4. ♔h6 ♖f6 5. ♔g5!+–; 2... ♖c2 3. ♕e6 ♔g7 (3... ♔f8 4. ♕f5) 4. ♕g6+–; 2... ♖c1 3. ♕e8 ♔g7 4. ♕e5 ♔g8 5. ♕b8 ♔h7 6. ♕h2 ♔g8 7. ♕a2 ♔g7 8. ♕b2+– **3. ♕e6 ♔g7 4. ♕f6 ♔g8 5. ♔g6 ♖h7 6. ♕e6 ♔f8 7. ♕f5** Bad is 7. ♔h7? due to 7... ♖a7 8. ♔g6 ♖g7 9. ♔f6 (9. ♔f5 ♖f7=) 9... ♖g6! with a draw. **7... ♔g8 8. ♕d5** followed by **9. ♕a8**, winning.

Rinck
1916



611 △ +–

Jansa - Sokolov
Gausdal, 1990



612 ▲ =

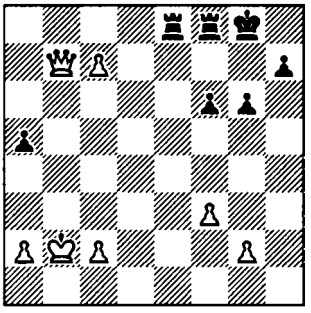
612. Black must coordinate his rooks, otherwise he will lose. **1... ♔a7!** The only move. Black loses after both 1... ♖fc5 2. ♔d4 ♖a5 (2... ♔a7 3. ♕e7+–) 3. ♕a8+–; and 1... ♖f4 2. ♔d3+– **2. a6!?** Nothing is achieved by 2. c7 ♖fc5 3. ♔d4 ♖d5! 4. ♕d5 ♖d5 5. ♔d5 ♔b7 6. ♔d6 ♔c8! with a draw; or 2. ♕e7 ♔a6 3. c7 ♖fc5 4. ♔d4 ♖d5 5. ♔e4 ♖e5! 6. ♕e5 ♖e5 7. ♔e5 ♔b7= **2... ♖fc5** Bad is 2... ♔a6? 3. ♕a8 ♔b6 4. ♕b7+–; 2... ♖bc5? 3. ♔d4 ♔a6 4. ♕a8 ♔b6 5. ♕b7 ♔a5 6. c7+– **3. ♔d4 ♔a6?** This loses. No better is 3... ♖c6? 4.

♕d7 ♔b6 5. ♕b7+–; or 3... ♖c1? 4. ♕e7! ♔a6 (4... ♔a8 5. c7+–) 5. ♕a3+–; A draw could have been obtained by 3... ♖c2! 4. ♕e7 (or 4. c7 ♖bc5=) 4... ♔a6 5. c7 ♖bc5 6. ♕c5 ♖c5 7. ♔c5 ♔b7= **4. ♕a8 ♔b6 5. ♕b7 ♔a5 6. ♕a7 ♔b4 7. ♕e7!**+– [7... ♖a5 8. c7] Black resigned.

13.13 Passed pawn

A queen lends effective support to passed pawns. A passed pawn supported by a queen is able to tie both the opponent's rooks, whilst at the same time the queen can exert pressure all over the board.

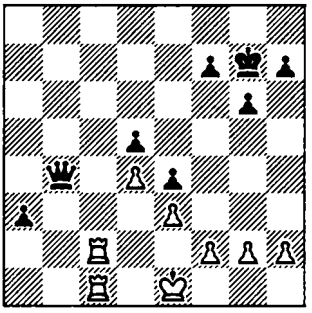
Fischer - Byrne
USA, 1963



613 △

613. White's plan involves a king's transfer to b7 followed by ♕d7 or ♕e6, after which the first of his c-pawn queens. **1. ♔b3 g5 2. ♔a4 ♖a8 3. c4 h5 4. c5** The second c-pawn is advanced closer to the promotion square. **4... h4 5. ♔b5 ♔h8 6. a4 ♔g8** [6... f5 7. ♕c6 ♔g7 8. ♕d7+– (or 8. ♕e6!+–)] **7. ♔b6 f5** [or 7... ♔h8 8. ♕a8! ♖a8 9. ♔b7 ♖f8 10. c8♕+–] **8. ♕d5!** Now 8. ♕a8? leads only to a draw: 8... ♖a8 9. ♔b7 ♖f8 10. c8♕ ♖c8 11. ♔c8 g4= **8... ♔g7 9. ♔b7 ♔g6 10. ♕e6 ♔g7** [10... ♔h5 does not save either in view of 11. c6 g4 12. ♕f5! ♖f5 13. fg ♔g4 14. ♔a8 ♖f8 15. ♔b7 ♔g3 16. c8♕ ♖c8 17. ♔c8 ♔g2 18. c7 h3 19. ♔b7 h2 20. c8♕ h1♕ 21. ♕c6+–] **11. ♕e7 ♔g6 12. f4! gf 13. ♕h4** Black resigned.

Miles - Ljubojevic
Linares, 1985



614 △

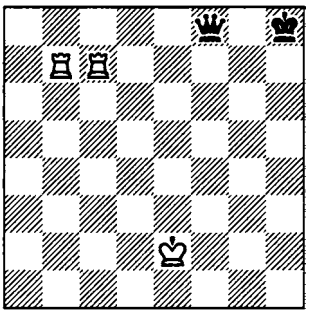
614. Black's task is to advance his pawn to a2, after which the white rooks will be tied. Then he attacks the opponent's K-side with his king and pawns. There is no way for White to counter this plan. **1. ♔f1** No better is 1. ♔d1 ♕b3 2. ♔d2 a2 3. ♖a1 ♕d3 4. ♔c1; or 1. ♖d2 a2 2. ♖a1 ♕b1 3. ♖d1 ♕b2–+ **1... ♕b3 2. ♖c7** [2. ♖c3 ♕b5 followed by 3 ... a2] **2... a2 3. ♖a7 ♕b2 4. ♖e1 g5! 5. g3 ♕b1!** Depriving White of any activity. **6. ♖a8 ♔g6 7. h3 f5 8. ♖a6 ♔h5 9. ♖a8 h6 10. ♖a7** [10. ♖a5 ♕d3 11. ♖e2 (11. ♔g2 ♕d2–+) 11... ♕d1!

12. ♖e1 ♕b1−+ zugzwang] **10... f4 11. ef gf 12. gf ♔h4 13. ♖a3 h5 14. f5 ♔g5 15. ♖a5 ♕d3 16. ♖e2 ♕d1 17. ♖e1 ♕b1! 18. ♖a8** [18. h4 ♔f6] **18... ♔f5 19. ♖f8 ♔g5 20. ♖a8 ♔h4 21. ♖a3 ♕b2 22. ♖a8 ♔h3 23. ♔g1 ♕b1 24. ♖a3 ♔g4 25. ♖f1 h4 26. ♖a8 h3** White resigned.

13.2 SUCCESSFUL BATTLE OF TWO ROOKS AGAINST A QUEEN

In these endings the decisive factor is the coordination between the rooks. The best situation is when the rooks are doubled either on the penultimate rank, or on the b- or g-files, with the opponent's king being cut on the edge of the board.

Rinck
1916

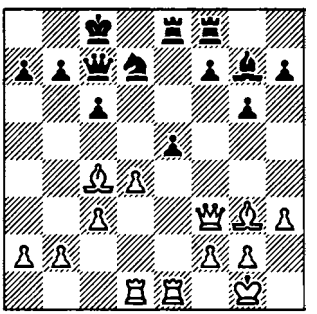


615 △ +−

615. This example perfectly demonstrates the power of two rooks doubled on the 7th rank. **1. ♖h7 ♔g8 2. ♖he7 ♔h8 3. ♖bc7!** Nothing is achieved by 3. ♖f7 ♕d6=; or 3. ♖a7 ♕g8 4. ♔f2 ♕f8 5. ♔g1 ♕g7! with a draw. **3... ♔g8** If 3... ♕g8, then 4. ♔f1 ♕f8 (the queen is deprived of the c4-square) 5. ♖f7 ♕g8 6. ♖a7 ♕e8 7. ♖h7 ♔g8 8. ♖ag7 ♔f8 9. ♖h8, winning the queen. **4. ♖a7 ♔h8 5. ♖f7 ♕e8 6. ♔f2 ♔g8** [or 6... ♕g8 7. ♔f1+−] **7. ♖g7 ♔f8 8. ♖h7**, and White wins.

This study made quite an impression on me - I understood what the 7th rank is. Soon I managed to carry out the following combination.

Panchenko - Zaichik
Leningrad, 1976

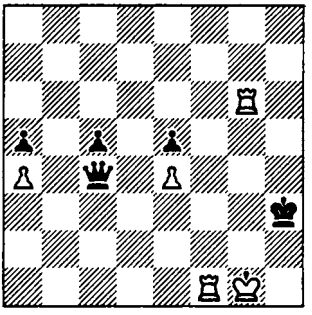


616 △

616. 1. ♗f7! ♖e7 2. de ♖ff7 Or 2... ♗e5 3. ♖e5! ♖e5 (3... ♘e5 4. ♗e6) 4. ♕f4 g5 5. ♕c4±; More stubborn would have been 2... ♘e5 3. ♗e5 ♖e5 4. ♕g4 with an extra pawn for White. **3. ♕f7! ♖f7 4. e6 ♘e5** The alternatives are even worse. **5. ef ♕f7 6. ♗e5 ♗e5 7. ♖e5 ♕a2 8. ♖e8 ♔c7 9. ♖e7 ♔c8 10. ♖de1!** Starting my combination, I planned to double my rooks on the 7th rank. The immediate 10. ♖dd7, however, does not work due

to 10... ♕b2, threatening to give perpetual check by ♕c1-f4. **10... ♕b2 11. ♖f7!** White protects the f4-square and prepares to double his rooks. **11... ♔d8 12. ♖ee7 ♕c3 13. ♖b7** Here Black resigned, but I was disappointed - so pleasant was the position.

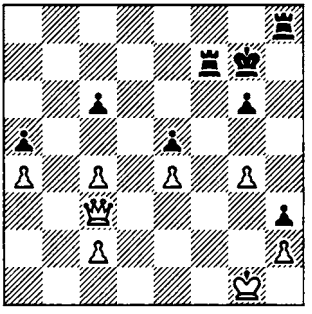
Georgiev - Ionescu
Sofia, 1986



617 △ +−

617. White wins by force. **1. ♖f3 ♔h4 2. ♖f8! ♕c1 3. ♔h2 ♕d2 4. ♖g2 ♕h6** The only move. **5. ♖f3 ♕e6 6. ♖fg3!** (7. ♖g8) **6... ♕d7 7. ♖g8 ♕h3 8. ♔g1 ♕e3 9. ♔h1 ♕c1 10. ♖g1 ♕h6 11. ♖8g2** Black resigned. A study in a practical game.

Stanciu - Vaisman
Romania, 1978

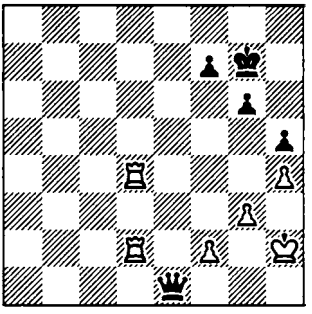


618 ▲

618. Black skillfully exploits a poor position of the opponent's king. **1... ♖d8! 2. ♕h3** [2. ♕e5 loses right off due to 2... ♔h7 3. ♕a1 ♖d2] **2... ♖d1 3. ♔g2 ♖d2 4. ♔g1** [4. ♔g3 ♖df2−+] **4... ♖b7! 5. ♕f1 ♖b2 6. h4 ♖bc2 7. h5** [7. g5 ♔g8−+] **7... gh 8. gh ♔h6! 9. c5** No better is 9. ♕f6 ♔h5 10. ♕e5 ♔g4 11. ♕f5 ♔g3, and the black king hides from checks on the Q-side. **9... ♖b2!** But not 9... ♔h5 because of 10. ♕h3! **10. ♔h1** [10. ♕e1 ♖g2 11. ♔f1 ♖h2−+] **10... ♖f2 11. ♕d3** [11. ♕g1 ♔h5 12. ♕d1 ♔h4 13. ♕e1 ♖be2] **11... ♖bd2 12. ♕e3 ♔h7 13. ♔g1 ♖fe2** White resigned.

The following two examples demonstrate the power of two rooks in realization of a positional advantage.

Gurgenidze - Averbakh
Baku, 1961

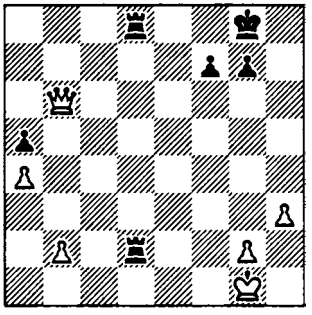


619 △

619. White's plan is typical for positions of this type: 1) to attack the f7-pawn twice, thus forcing Black to advance it; 2) to double the rooks on the 7th rank; Black will have to defend passively; 3) to transpose into a won pawn ending. **1. ♔g2 ♔h6 2. ♖d1 ♕e2 3. ♖d7**

♕c2 Black's only chance is to attack one of the rooks. **4. ♔g1 f5** Black is unable to avoid this weakening. Still, more stubborn would have been 4... ♕e2. **5. ♖e1 ♕c8 6. ♖ee7 ♕h8 7. f4! ♕a1 8. ♔h2 ♕b2 9. ♔h3 ♕h8 10. ♖b7 ♕g8 11. ♖f7** White prepares to transfer his king to the Q-side. **11... ♕h8 12. ♔g2 ♕g8 13. ♔f2 ♕h8 14. ♔e2 ♕e8 15. ♔d2 ♕d8 16. ♔c2 ♕c8 17. ♖bc7 ♕h8 18. ♔d3 ♕d8 19. ♔c4 ♕g8 20. ♔c5 ♕h8 21. ♖h7! ♕h7 22. ♖h7 ♔h7 23. ♔d5 ♔g7 24. ♔e6** Black resigned.

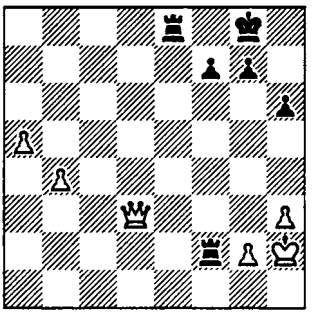
Iosif - Susterman
Bucharest, 1993



620 ▲

620. Black has an obvious advantage, and the young Moldavian player accurately converts it into a win. **1... ♖8d5! 2. b4** The best chance. **2... ♖g5 3. g4 ab 4. ♕b4 ♖gd5 5. ♕e4 ♖c5 6. ♕e8 ♔h7 7. ♕e1 ♖cc2 8. ♕f1 ♔g8 9. a5 ♖a2** First of all Black must eliminate the a-pawn. **10. a6 ♖d6 11. ♕c1 ♖e6!** Avoiding eventual perpetual check. **12. h4 ♖aa6 13. ♕c8 ♔h7 14. ♕c2 g6 15. ♔g2** [15. h5] **15... ♖ac6 16. ♕d3 ♖ed6 17. ♕e2 ♖c3 18. h5 g5!** White is doomed. **19. ♔f2 ♖f6 20. ♔g2 ♖f4 21. ♕d1 ♖cc4 22. ♕b1 ♖ce4 23. ♕d3 ♖g4 24. ♔f2 ♖gf4 25. ♔g3 ♔h6 26. ♕d8 ♖e3 27. ♔g2 ♔h5 28. ♕h8 ♔g4 29. ♕c8 f5 30. ♕d8 ♖g3 31. ♔h2 ♖f2 32. ♔h1 ♖f1 33. ♔h2 ♖gf3 34. ♕d4 ♖f4** White resigned.

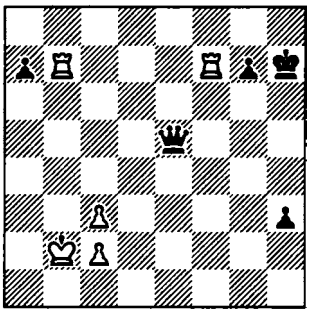
Portisch - Smyslov
Havana, 1964



621 ▲

621. Defending with two rooks, one has an important defensive resource: to sacrifice one of the rooks in order to set up a fortress. **1... ♖b2!** Bad is 1... ♖ee2? due to 2. ♕d5 ♖a2 3. b5+– **2. ♕b5** Or 2. b5 ♖e5! 3. a6 (3. b6 ♖a5 4. b7 ♖ab5=) 3... ♖bb5! 4. a7 ♖a5 5. ♕d8 ♔h7 6. a8♕ ♖a8 7. ♕a8 ♖e6, and Black has constructed a fortress. **2... ♖e4 3. ♕b8 ♔h7 4. b5 ♖eb4 5. b6 ♖b5! 6. ♕a7 f5! 7. ♕a8 ♖b1 8. ♔g3 ♖1b3 9. ♔f2 ♖b2 10. ♔g1 ♖b1 11. ♔h2 ♖1b2 12. ♕a6 ♖b1 13. ♕a8** The players agreed a draw.

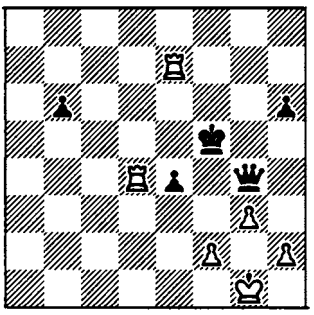
Honfi - Kallinger
Corr., 1991



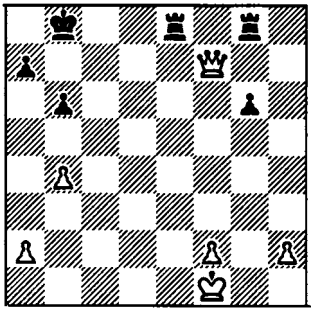
622 △

622. White's position looks hopeless but by sacrificing a rook, he sets up a fortress. **1. ♖f3! ♕h5** After 1... h2 2. ♖h3 ♔g8 3. ♖b4 g5 4. ♖d4 with the idea ♖d2 the game also ends in a draw. **2. ♖g3 ♕h6 3. ♖bg7!** The only way. **3... ♕g7 4. ♖h3 ♔g8 5. ♖d3** White's fortress is impregnable. **5... ♕b7 6. ♔c1 a5 7. c4 ♕b4** Or 7... a4 8. c5 ♕b4 (8... ♕b5 9. c6 ♕c6 10. ♔b2=) 9. c6 a3 10. c7 ♕e1 11. ♖d1 ♕e3 12. ♖d2= **8. ♖b3 ♕c4 9. ♔b2 a4 10. ♖d3** with the idea of ♖d3-a3-d3. Draw.

13. Positions to solve.



1 △ +–



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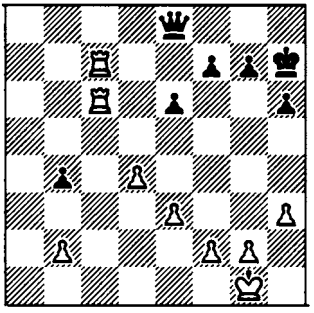

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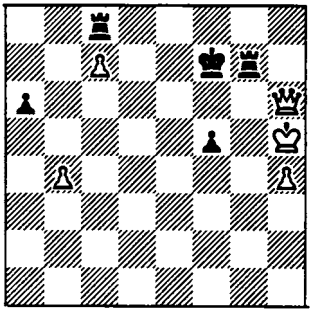

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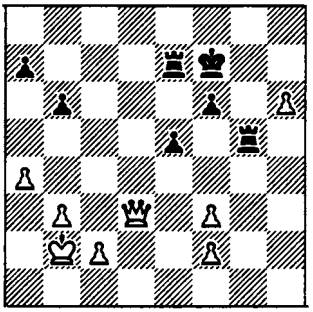

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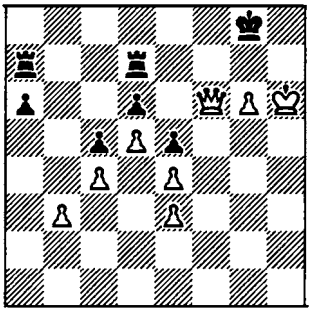

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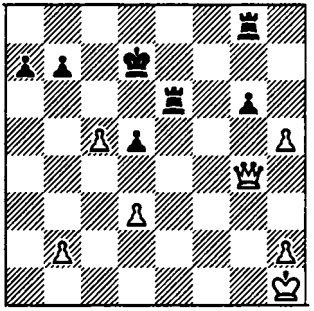

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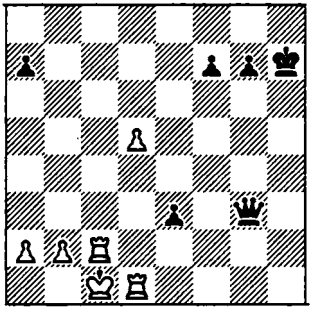

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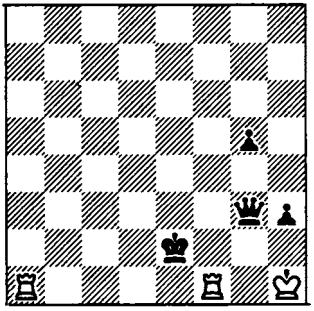

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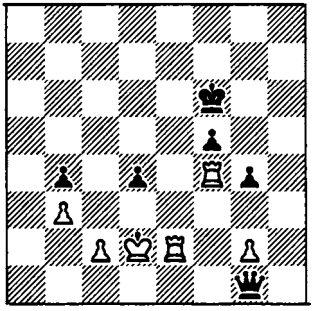

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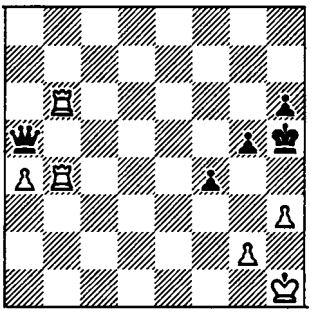
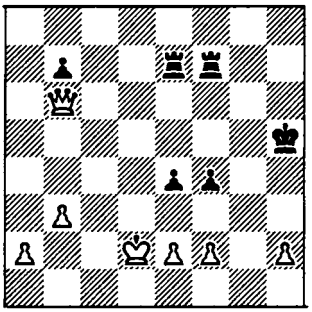


11 △ +–



12 ▲ –+

14. MULTI-PIECE ENDINGS

In previous chapters we have considered typical endgame positions and plans. These basic endings, however, do not arise in their "pure" form right from the start. They are like lighthouses at which one should aim from afar; to reach them, one should play openings, middlegames and multi-piece endings.

The endgame has its own rules, different from the opening and middlegame ones. The most important thing in the middlegame is calculating variations, while in the endgame, when the chessboard has cleared, planning becomes crucial. One should work out a plan and try to carry it out. Depending on a situation on the board, the plan may be changed, or even replaced by a new one, but, in any case, a chessplayer should be guided by a plan. Playing without planning is always punished.

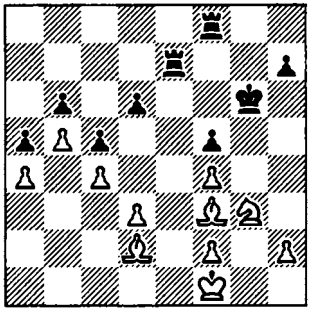
This in no way means that tactics is absent in the endgame. Due to its increased activity, a king sometimes becomes a target for attack. Much more often however, an active king helps its pieces to launch an attack on a passively placed opponent's king. Calculation of variations is necessary here.

The exact calculation is also required in endings where both opponents have passed pawns, especially if they are far advanced. Breakthroughs and sacrifices of an exchange or a piece often occur in such endings.

In the endgame one should try to play actively, coordinating all one's pieces against vulnerable points in the opponent's camp, such as a badly placed king or weak pawns.

Let us now consider some classic examples. When possible, we will supply them with annotations by great players. This will help the reader to better understand the plans and ideas which guided them during the games.

Capablanca - Alekhin
Nottingham, 1936

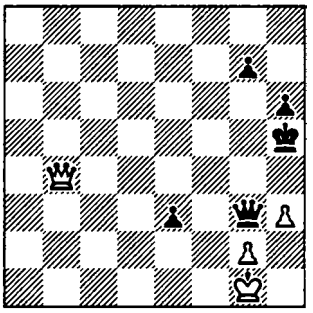


623 ▲

623. In this position the game was adjourned, and Black resigned without a resumption. Why? Of course, one can analyze the position by "moving" the pieces: "I go here, he goes there", and so on. But simpler is to work out a plan - and everything will become clear right off. In his annotations to this game Capablanca recommended the most "scientific" winning method. White places his bishop at c3 and advances the pawn to h5. Black is forced to play h7-h6 and

retreat with his king to h7. Then White puts his bishop at h3 and transfers the knight to d5. Black is forced to protect the b6-pawn by ♖b8 or ♖b7, after which there follows ♘f6+, winning an exchange. This simple and convincing scheme is a fine example of planning.

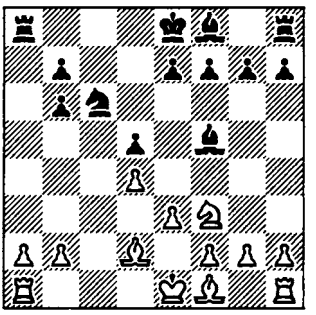
Yermolin - Petryaev
1971



624 △

624. In this position the game was adjourned and adjudicated by Botvinnik. He declared a victory to Black. The following moves are forced: **1. ♕b5 g5 2. ♕e2 ♔h4 3. ♔h1 h5 4. ♔g1** White can only wait to see what Black will do. **4... g4 5. hg hg 6. ♔h1 ♕e5!** Black centralizes his queen. Bad is 6... ♕f4 due to 7. g3! ♕g3 8. ♕f2! with a draw. **7. g3 ♔g5** Botvinnik wrote about this position: "After 8. ♔h2 ♕c3 White is unable to find a draw; in the end the black king penetrates to d3 or f3". He gives just one line: **9. ♕b5 ♔f6 10. ♕b6 ♔f5 11. ♕b5 ♔e4 12. ♕b7 ♔d3 13. ♕d5 ♕d4 14. ♕b5 ♔d2 15. ♕a5 ♔c1**, and the rest is clear. If one has a plan, it can be carried out. One's main task is to have the plan.

Janowski - Capablanca
New York, 1916

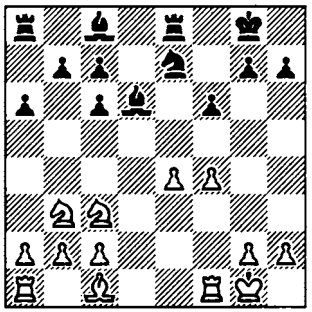


625 ▲

625. 1... ♗d7! The bishop is needed exactly here; it will support the ♘a5-c4 maneuver after the preliminary b6-b5. Thus, Black has drawn up a plan. **2. ♗e2 e6 3. O-O ♗d6 4. ♖fc1 ♔e7! 5. ♗c3 ♖hc8 6. a3** An unnecessary weakening. Better is 6. ♘e5. **6... ♘a5 7. ♘d2 f5** Preventing e3-e4. **8. g3 b5 9.f3?** White must not allow the black knight to invade of c4. Necessary was 9. ♗a5 ♖c1 10. ♖c1 ♖a5 11. ♘b3 ♖a8 12. ♘c5 followed by ♘d3 with a probable draw. **9... ♘c4 10. ♗c4** Better is 10. ♘c4 bc 11. ♖e1 with the idea of e3-e4. **10... bc 11. e4 ♔f7 12. e5?** After this move White's position is hardly defensible. Correct is 12. ed ed 13. f4 followed by ♘f3-e5. **12... ♗e7 13. f4 b5 14. ♔f2 ♖a4 15. ♔e3 ♖ca8 16. ♖ab1 h6** White is tied to the defense of his Q-side, and Black launches an offensive on the K-side. **17. ♘f3** Stronger is 17. h4 g5 18. hg hg 19. ♘f3. **17... g5 18. ♘e1 ♖g8 19. ♔f3** [19. ♘g2!?] **19... gf 20. gf ♖aa8 21. ♘g2 ♖g4 22. ♖g1 ♖ag8 23. ♗e1** Intending to play ♗f2 followed by ♘e3. **23... b4!** Black brings his light-squared bishop into play, which

quickly decides the game. **24. ab** In response to 24. ♗b4 ♗b4 25. ab Black can choose between 25... h5 and 25... ♖b8 with a decisive advantage in both cases. **24... ♗a4** The bishop is transferred to e4. **25. ♖a1** [25. ♖c1 fails due to 25... ♖f4! 26. ♔f4 ♗g5] **25... ♗c2 26. ♗g3 ♗e4 27. ♔f2 h5!** Now White is unable to avoid material losses in view of the threatening h5-h4. **28. ♖a7 ♗g2 29. ♖g2 h4 30. ♗h4 ♖g2 31. ♔f3 ♖h2 32. ♗e7** No better is 32. ♖e7 ♔f8 33. ♗f6 because of 33... ♖gh8!−+ **32... ♖h3 33. ♔f2 ♖b3 34. ♗g5 ♔g6 35. ♖e7 ♖b2 36. ♔f3 ♖a8 37. ♖e6 ♔h7** White resigned.

Lasker - Capablanca
St. Petersburg, 1914



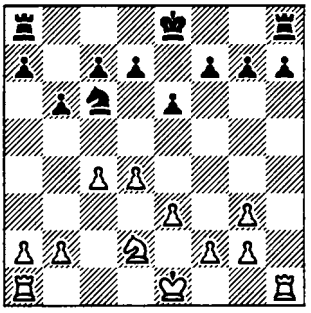
626 △

626. 1. f5!? At that time this idea was brand-new. R.Reti wrote: "An unexpected and at first sight strange move. White creates himself a backward e4-pawn and gives Black the strong e5-square. Nevertheless, going deeper into the position's nuances, one may find out that these obvious drawbacks are overweighed by less apparent, still more significant advantages. First, White opens a diagonal for his bishop. Second, he seriously cramps the opponent's knight and light-squared bishop. Third, he creates an outpost at e6 for the white pieces. All these factors give White more than sufficient ompensation for the surrender of the e5-square". **1... b6** This move suggests itself, but it is not the best. Better is 1... ♗d7 and 2... ♖ad8 followed by ♘e7-c8-d6 with roughly equal chances. **2. ♗f4 ♗b7** Better is 2... ♗f4 3. ♖f4 ♗b7. Now Black gets the weak pawn at d6. **3. ♗d6 cd 4. ♘d4!** The knight hurries to occupy the weak e6-square. Weaker is 4. ♖ad1 ♖ad8 5. ♘d4 ♗c8!, and Black is OK. **4... ♖ad8 5. ♘e6 ♖d7** Now Black is unable to chase away the troublesome knight. **6. ♖ad1 ♘c8 7. ♖f2 b5 8. ♖fd2 ♖de7 9. b4** Preventing c6-c5. **9... ♔f7 10. a3 ♗a8** Here, as well as on the next move, an exchange sacrifice deserves attention: 10... ♖e6 11. fe ♖e6, and Black has good drawing chances. **11. ♔f2 ♖a7 12. g4** Being supported by the e6-knight, White's attack on the K-side is irresistible. **12... h6 13. ♖d3 a5** The a-file gives Black nothing. **14. h4 ab 15. ab ♖ae7** It is difficult to suggest Black anything better. **16. ♔f3 ♖g8 17. ♔f4 g6 18. ♖g3** The immediate 18. g5 deserved attention. **18... g5** This leads to a quick defeat. More stubborn would have been 18... gf 19. ef! d5, though in this case too, White would have retained an indisputable advantage after 20. g5. **19. ♔f3! ♘b6 20. hg hg 21. ♖h3!** Weaker is 21. ♖d6 ♖h8! followed by 22... ♘c4 with

drawing chances for Black. **21... ♖d7 22. ♔g3!** Prevention. White takes his king away from eventual checks. **22... ♔e8 23. ♖dh1 ♗b7 24. e5!** A decisive blow. **24... de 25. ♘e4 ♘d5 26. ♘6c5 ♗c8** This is forced **27. ♘d7 ♗d7 28. ♖h7 ♖f8 29. ♖a1! ♔d8 30. ♖a8 ♗c8 31. ♘c5** Black resigned.

The following game perfectly demonstrates the difference between systematic purposeful play and aimless trampling.

Bogoljubow - Capablanca
Kissingen, 1928

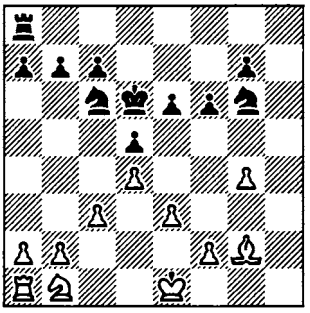


627 ▲

627. Before this game Bogoljubow was in the lead, with Capablanca being one and a half points behind. Therefore though the position is equal, Capablanca persistently plays for a win. His plan involves a pawn advance on the Q-side; White should play on the K-side. **1... ♔e7 2. g4 h6 3. a3** This move is the first in the series of aimless moves. After 3. ♔e2 followed by ♖h5 and ♖ah1 chances are equal. **3... a6 4. ♔e2 ♖hb8 5. ♘e4** Better is 5. b3! or 5. ♖h5= **5... b5 6. c5 d5!** This is stronger than 6... b4 7. a4 ♘a5 8. g5!, and White obtains counterplay on the K-side. **7. cd cd 8. f4?!** By 8. ♖hc1 ♖c8 (or 8... ♔d7) 9. b3! White prevents the Q-side files from being opened, and a draw becomes unavoidable. **8... ♖c8 9. f5?** White is just asking for trouble. Correct is 9. ♖hc1 ♘a5 10. ♘d2, maintaining the balance. **9... ♘a5 10. ♔d3** Now the game is hard to save. Necessary was 10. ♖ac1, for example: 10... ♘b3 (or 10... ♘c4 11. fe fe 12. ♖c2 d5 13. ♘c5) 11. ♖c8 ♖c8 12. ♘c3. **10... ♘c4 11. ♖ab1** More stubborn would have been 11. b3 ♘a5 12. fe fe 13. ♘d2, though after 13... ♖c7 14. ♖ac1 ♖ac8 15. ♖c7 ♖c7 White's defense would be difficult. **11... d5 12. ♘c3** On 12. ♘c5 or 12. ♘d2 Black plays 12... e5 with the idea of e4 followed by ♔e7-f6-g5. **12... ♖c6 13. fe fe 14. g5 hg 15. ♖h5 ♔f6 16. ♖h3 ♖ac8** Threatening 17... ♘b2. **17. ♘a2 a5 18. ♖f3 ♔g6 19. g4 ♘d6** Black prepares a final blow. **20. ♘c3 b4 21. ab ab 22. ♘d1 ♖c2 23. ♖f2 b3 24. ♖a1 ♘e4 25. ♖e2 ♖8c6! 26. ♖b1 e5 27. ♖a1** [27. de ♘c5 28. ♔d4 ♖e2−+] **27... ♖6c4 28. ♖a5 ♘c5!** White resigned.

628. The Petersburg team was headed by M.Chigorin, who wrote about this position: "All White's pieces, which were developed, have been exchanged. Black's king, knights and pawns are perfectly placed. Though at the moment Black's advantage is not apparent, sooner or later it may be converted into a win". **1... ♖h8 2. ♔f1 e5 3. ♘d2 ♖h4 4. f3?!** This is the move Black anticipated. Stronger would have been 4. ♘f3!, forcing the black rook to retreat (impossible is 4...

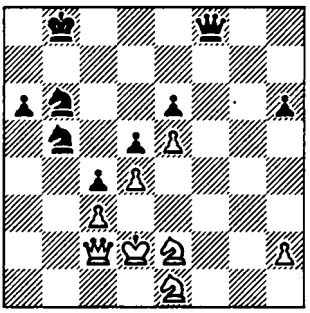
London - St.Petersburg
1886



628 ▲

♖g4? 5. ♗h3+–) In this case Black would prepare the e5-e4 advance. **4... ed 5. cd** Worse is 5. ed ♘f4 6. ♔g1 ♘e2 7. ♔f1 ♖h2. **5... ♘b4 6. ♔f2 b6** With the idea of c7-c5. **7. b3 ♖h8!** Preparing the following combination. **8. a3** One cannot endure such a knight. **8... ♘d3 9. ♔e2** On 9. ♔g3 there follows 9... ♖e8 (that is why Black played 7... ♖h8) 10. ♘f1 c5 11. dc bc 12. ♖d1 c4 13. bc dc 14. ♘d2 ♔c5 15. ♘e4 ♖e4! 16. fe ♘ge5 17. ♗f1 ♔b5, and, according to Chigorin, "It is clear that despite being an exchange down Black is at least not worse". After the move in the game Black gains the initiative. **9... ♖h2 10. ♔d3 ♖g2 11. ♖h1** [11. b4 would be met by 11... ♖h2! 12. a4 (or 12. b5 ♘e7 followed by c5 and, in response to bxc6, ♘xc6-a5) 12... ♘e7 13. a5 ♘c6 14. ab ♘b4 15. ♔c3 ab] **11... c5! 12. ♖h7** After 12. dc bc Black obtains the important e5-square for his knight. **12... cd 13. ed ♘f4 14. ♔c3** Bad is 14. ♔e3? g5!, mating. **14... ♘e6 15. ♔d3 a5 16. ♔e3 ♖g1!** A very strong maneuver. **17. ♖h8** [17. ♔d3 ♖c1!] **17... ♖c1! 18. ♖b8 ♖c3 19. ♔f2 ♘d4 20. ♖b6 ♔e5** The activity of Black's pieces quickly decides the game. **21. ♖b7 ♔f4 22. g5** [or 22. ♖g7 ♖e3 23. ♘f1 ♖e2 24. ♔g1 ♘f3 25. ♔h1 ♖f2–+] **22... ♖e3** White resigned.

Chigorin - Tarrasch
St. Petersburg, 1893

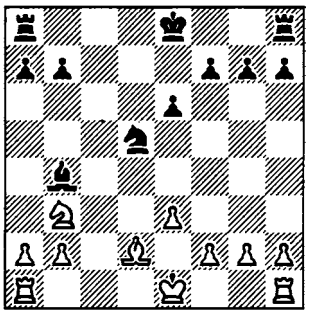


629 △ ±

629. In spite of being a pawn down, White is better, approximately 5.5 : 4.5, because it is difficult for Black to defend his pawns at e6 and especially at h6. **1. ♕g6 ♘c7 2. ♘g2! ♔c8** The immediate 2... a5 deserved attention. **3. ♘gf4 ♕e7** Black is unable to protect both pawns. If 3... ♔d7, then 4. ♕h7 ♔c6? 5. ♕c7! ♔c7 6. ♘e6 ♔d7 7. ♘f8+– **4. ♕h6 a5 5. h4 a4 6. h5 a3 7. ♘c1 ♘d7 8. ♕g6 ♘f8** "Black is noticeably worse, because White's pawn is much better supported" (Tarrasch). **9. ♕g8 ♔d7 10. h6 ♘e8 11. ♘a2** Weaker is 11. ♘e6 ♕e6! 12. ♕f8 ♕g6 13. ♕a3 ♕h6 14. ♔c2 ♘c7 with a probable draw; but stronger is 11. ♔e2! with winning chances for White. **11... ♕h4! 12. ♕f7 ♕e7?** This loses. The draw could have been obtained by 12... ♔d8! 13. ♕f8 ♕f2. **13. ♕h5 ♕h7 14. ♘b4 ♘c7 15. ♕g5 ♕e7 16. ♕g8 ♕h4 17. ♕g7 ♕e7**

[17... ♔e8 fails due to 18. ♕f8 ♔f8 19. ♘g6+–] **18. ♘h5!** This decides. **18... a2 19. ♘f6 ♔c8 20. ♕e7 a1♕ 21. ♕f8 ♔b7 22. ♘d7 ♘a6 23. ♘c5** Black resigned.

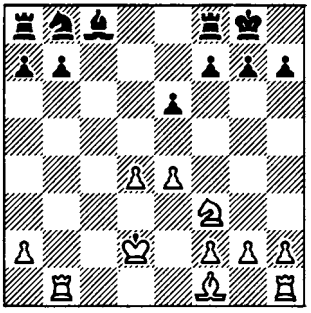
Nimzowitsch - Tarrasch
Breslau, 1925



630 △

630. Positions with symmetrical pawn structures are usually drawn, but here White step by step gains an initiative. **1. ♖c1! ♖d8** After 1... O-O the black king is out of play. **2. ♗b4 ♘b4 3. ♔e2 ♔e7** [3... ♘a2 4. ♖a1±] **4. ♖c4 ♘a6** This is forced, because on 4... ♘c6 White has the unpleasant 5. ♖hc1± **5. ♖hc1 ♖d7** "Black's position still seems to be firm, but in fact he is on the verge of defeat" (A.Nimzowitch). **6. f4! ♖hd8 7. ♘d4 f6 8. a4!** White prepares b2-b4. The immediate 8. b4 could be met by 8... b5! **8... e5 9. fe fe 10. ♘f3 ♔e6 11. b4** White improves his position. **11... b6 12. ♖1c2!** An important preventative move. **12... h6 13. h4 ♖d6 14. h5** Also good is 14. ♘d2 with the idea of 15. ♘e4 followed by b4-b5. **14... ♖d5 15. ♖g4 ♖5d7 16. ♖c6 ♖d6** There is no defense. If 16... ♔f5, then 17. ♖cg6, mating; after 16... ♔d5 17. ♖cg6 e4 18. ♘d2 ♘b4 19. ♘e4 Black will not hold for a long time. **17. ♖g6 ♔e7** [or 17... ♔d5 18. ♖cd6 ♖d6 19. e4 ♔c6 20. b5+–] **18. ♖g7 ♔f8 19. ♖d6 ♖d6 20. ♖a7 ♘b4 21. ♘e5** The rest is clear. **21... ♖e6 22. ♘g6 ♔g8 23. ♘e7! ♔f8 24. ♘f5 ♘d5 25. g4 ♘f4 26. ♔f3 ♘d3 27. ♖a8 ♔f7 28. ♖h8 ♘c5 29. ♖h7 ♔g8 30. ♖h6 ♖h6 31. ♘h6 ♔f8 32. ♘f5 ♘a4 33. h6 ♔g8 34. g5 ♔h7 35. ♔g4 ♘c5 36. ♔h5 ♘e6 37. g6 ♔g8 38. h7 ♔h8 39. ♔h6** Black resigned.

Rubinstein - Schlechter
San Sebastian, 1912

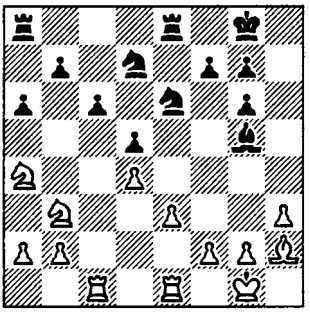


631 △

631. It is hard to believe that this position occurred as early as in the beginning of the 20th century! This example one more time confirms the necessity of studying the classics. **1. ♗b5! a6** or 1... b6 2. ♖hc1 ♗b7 3. ♔e3 with a clear advantage to White. **2. ♗d3 ♖d8 3. ♖hc1 b5 4. ♖c7 ♘d7 5. ♔e3 ♘f6 6. ♘e5 ♗d7 7. g4! h6** No better is 7... ♗e8 8. g5 ♘h5 (8... ♘d7 9. ♘c6+–) 9. ♗e2 f6 10. gf ♘f6 11. ♖g1 g6 12. ♖e7! ♖d6 13. ♖c1! **8. f4!** This is stronger than 8. h4. **8... ♗e8 9. g5 hg 10. fg ♘h7 11. h4 ♖dc8 12. ♖bc1 ♖c7 13. ♖c7 ♖d8** [13... f6 14. gf gf (14... ♘f6 15. ♖e7) 15. ♘g4] **14. ♖a7 f6**

15. gf gf 16. ♘g4 ♗h5 17. ♘h6 ♔h8 18. ♗e2! ♗e8 [18... ♗e2 19. ♘f7+–] **19. ♖a6 ♔g7 20. ♘g4 f5 21. ♖a7! ♔h8** [21... ♔g6 22. h5 ♔g5 23. ♖g7 ♔h4 24. ef ef 25. ♘h6 ♘f8 26. ♘f5 ♔h3 27. ♗f1 ♔h2 28. ♖g2 ♔h1 29. ♘g3 mate (pointed out by Kmoch)] **22. ♘e5 fe 23. ♗b5! ♘f6 24. ♗e8 ♖e8 25. ♔f4! ♔g8 26. ♔g5 ♖f8 27. ♔g6** Black resigned.

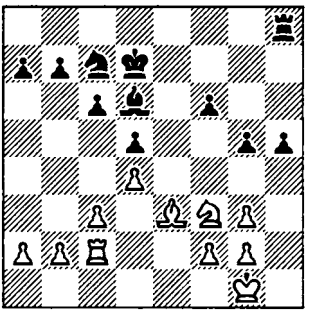
Rubinstein - Takac
Budapest, 1926



632 △

632. 1. ♘a5 ♖a7 2. ♔f1 Due to the ugly position of the black rook at a7 White has a large advantage. Nevertheless, converting it into a win is by no means easy. **2... ♗d8 3. b4 f5 4. ♘b2 g5** After 4... ♗a5 5. ba Black creates himself a chronic weakness at b7. **5. ♘d3 ♔f7 6. ♖c2 ♗b6** Better is 6... ♗c7 7. ♗c7 ♘c7 8. ♘c5 ♘c5 9. bc ♘e6 10. ♖b2 ♖e7 11. ♖eb1 ♘d8. **7. ♗d6 ♘d8 8. ♘c5 ♘c5 9. ♗c5 ♗c5 10. bc ♔e7 11. ♖b2 ♔d7 12. ♖eb1 ♔c8 13. ♔e2 ♖e7 14. ♔f3 ♖e4 15. g4!** White intends to open up the K-side and invade the enemy camp with his rooks. **15... g6** [15... f4 16. ♖h1 with the idea h4] **16. ♖g1 ♘f7 17. h4! gh 18. gf gf 19. ♖g7 ♘d8 20. ♖g8 f4 21. ♖h8** Weaker is 21. ♘b7 ♖b7 22. ♖d8, and Black gets rid of his passive pieces. **21... fe 22. fe ♔d7 23. ♖g2 ♖e8 24. ♖h4 ♖e7 25. ♖h8 ♔c7 26. ♖gg8 ♖d7** [26... ♖a8 27. ♘b7+–] **27. ♘b3 a5 28. ♘c1 ♖a8 29. ♘d3 b5** Despair, but passive tactics could not save Black. **30. cb ♔b6 31. ♘c5 ♖d6 32. a4 ♖c8 33. ♔g4** [33... ♖a8 34. ♔f5 ♖c8 35. ♖f8! with the idea of ♔e5; or 33... ♔c7 34. ♖g7 ♔b8 35. ♖hh7+–] Black resigned.

Rosseli - Rubinstein
Baden Baden, 1925



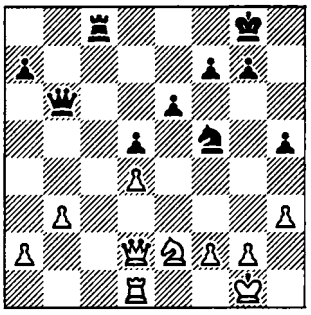
633 ▲ ∓

633. Black is better, but a win is difficult. **1... ♘e8!** The knight is transferred to f5, where it will support both eventual advances, h5-h4 and g5-g4. Besides, the knight will control the d4-square after c6-c5. **2. ♖e2 ♘g7 3. ♗d2 ♘f5 4. ♖e1 c5!** Black is not afraid to isolate his d-pawn; in compensation he activates his bishop. **5. dc ♗c5 6. ♔f1** [6... ♘g3 was threatened] **6... h4 7. gh** [7. g4 ♘h6 loses a pawn.] **7... g4! 8. ♘d4 ♗d4! 9. cd ♖h4** The position is simplified, but Black retains the advantage: he has the active knight against the opponent's passive bishop. **10. ♗c3 ♖h1 11. ♔e2 ♖h2!** Black's advan-

tage after a rook exchange may prove insufficient for the win, because White has only one weakness, the d4-pawn. **12. ♖g1 ♘h4!** This move provokes White to weaken the f3-square. **13. g3 ♘f5 14. b3 ♔e6 15. ♗b2 a6** Black improves his position. **16. ♗c3 ♘d6 17. ♔e3 ♘e4 18. ♗e1 ♔f5 19. ♖f1 ♖h8** The rook has done its job on the K-side, and so Black transfers it to the Q-side. **20. ♔d3** [20. f3 is not good - it weakens the g3-pawn, while the black king becomes more active.] **20... b5 21. a3 ♖h7 22. ♗a5 ♖h8 23. ♗b4 ♖c8 24. ♗a5 ♘g5 25. ♗d2 ♘e4** Black has no reason to hurry, he is waiting for his opponent to blunder. **26. ♗a5 ♔g6 27. ♗b4 f5 28. ♗a5 ♖h8 29. ♔e3 ♖e8 30. ♔d3 ♖c8 31. ♗b4 ♖c7 32. ♗a5 ♖h7 33. ♔e3 ♖e7 34. ♔d3 f4!** At last Black switches to active operations. **35. gf ♖h7!** Preventing 36. f3 **36. ♗d2** [36. f3 would be met by 36... ♖h3!] **36... ♘d2!** Rubinstein transposes into his favorite rook ending which he has foreseen when playing. **34... f4! 37. ♔d2 ♖h3 38. f3** This is forced. **38... gf** Of course, not 38... g3 in view of 39. ♔e3 followed by 40. ♖c1= **39. ♖f2** [or 39. ♔e3 f2 40. ♔f2 ♖b3] **39... ♔f5 40. ♔e3 ♔g4 41. b4** Also losing is 41. f5 ♔f5 42. ♖f3 ♖f3 43. ♔f3 a5!−+ **41... ♖h1 42. f5** If 42. ♖f3, then 42... ♖a1!−+ **42... ♖e1 43. ♔d3 ♖e4!** White resigned.

634. White is worse due to his weak pawn at d4. By his last move, **1. h3?,** he magnified his difficulties. Instead of this White should have played 1. ♘g3! with good drawing chances. **1... h4!** Black immediately takes an

Lasker - Capablanca
Havana, 1921

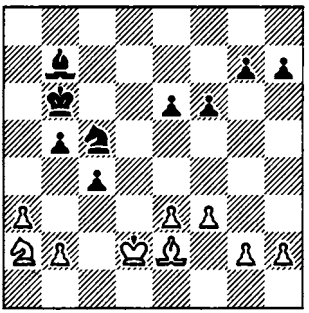


634 ▲

opportunity to secure the knight's stance at f5. **2. ♕d3 ♖c6 3. ♔f1 g6** Black improves his position. **4. ♕b1 ♕b4 5. ♔g1 a5!** Intending to create White the second weakness by playing a5-a4 **6. ♕b2 a4 7. ♕d2 ♕d2 8. ♖d2 ab 9. ab** The queen exchange has not alleviated White's defense. **9... ♖b6 10. ♖d3 ♖a6 11. g4** Trying to push the troublesome knight from f5, White weakens the e4-square. **11... hg 12. fg** On 12. ♘g3 there would follow 12... ♖a1 13. ♔g2 ♘d6 with the idea of 14... ♖b1∓ **12... ♖a2 13. ♘c3 ♖c2 14. ♘d1** [14... ♘d4 was threatened] **14... ♘e7 15. ♘e3 ♖c1 16. ♔f2 ♘c6 17. ♘d1 ♖b1!** This is stronger than 17... ♘b4 18. ♖d2 ♖b1 19. ♘b2 ♖b2 20. ♖b2 ♘d3 21. ♔e2 ♘b2 22. ♔d2. **18. ♔e2?** More stubborn would have been 18. ♔e1 ♘a5 19. ♔d2 ♖b3 20. ♖b3 ♘b3∓ **18... ♖b3 19. ♔e3 ♖b4** Now only accuracy is required of Black. **20. ♘c3 ♘e7 21. ♘e2 ♘f5 22. ♔f2 g5 23. g4 ♘d6 24. ♘g1 ♘e4 25. ♔f1 ♖b1 26. ♔g2 ♖b2 27. ♔f1 ♖f2 28. ♔e1 ♖a2** Black is ready to bring his king into play, which will decide the game.

29. ♔f1 ♔g7 30. ♖e3 ♔g6 31. ♖d3 f6 32. ♖e3 White is helpless. **32... ♔f7 33. ♖d3 ♔e7 34. ♖e3 ♔d6 35. ♖d3 ♖f2 36. ♔e1 ♖g2 37. ♔f1 ♖a2 38. ♖e3 e5 39. ♖d3 ed 40. ♖d4 ♔c5 41. ♖d1 d4 42. ♖c1 ♔d5** White resigned. Capablanca considered this game to be one of his best.

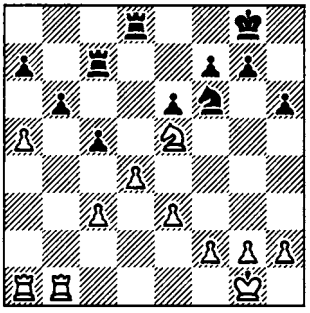
Alatortsev - Lisitsyn
Leningrad, 1935



635 ▲

635. Black has an edge thanks to his more active pieces, but a win is still a long way off. **1... ♘a4 2. ♔c1** If 2. ♔c2, then 2... ♗c6 followed by 3... ♗e8 and 4... ♗g6. **2... ♔c5 3. ♗d1 ♘b6 4. ♔d2 g5!** A player with an advantage must attack! **5. ♘c3 b4 6. ab** Bad is 6. ♘b1 due to the maneuver ♗b7-c6-e8-g6; or 6. ♘a4 ♘a4 7. ♗a4 c3! 8. ♔c2 cb 9. ♔b2 ba 10. ♔a3 ♔c4, and Black is winning. **6... ♔b4 7. ♗c2 h6 8. ♘a2 ♔c5 9. ♘c3 ♗c6 10. ♗e4 f5 11. ♗c2** After 11. ♗c6 ♔c6 followed by ♔c5-b4 and ♘d5 White still faces problems. **11... f4 12. e4?** Falling into a severe squeeze. Better is 12. ♗d1 **12... e5 13. ♗d1 ♘c8 14. ♗e2 ♘d6 15. ♗d1 g4 16. ♗c2** [or 16. fg ♗e4 17. ♗f3 ♗g6 followed by e4 and e3−+] **16... h5 17. ♗b1 ♘e8 18. ♗c2 ♘f6 19. ♗d1 ♗d7 20. ♔e1** [20. ♗e2? fails due to 20... g3 21. h3 ♗h3−+] **20... ♔d4** Now the activity of Black's king decides the game. **21. ♔f2 h4 22. ♗c2 g3 23. ♔g1 ♔e3 24. ♘b1 ♗e6 25. ♗a4 ♘d7 26. ♗b5 ♘b6 27. ♘c3** On 27. ♔h1 Black wins by 27... ♔f2 with the idea of 28... h3; whereas on 27. ♗a6 there follows 27... ♘a4. **27... ♔d2 28. hg hg 29. ♘a2 ♔c2 30. ♘b4 ♔b2** White resigned.

Klein - Reshevsky
Jarmout, 1935

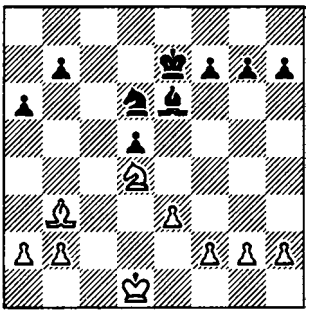


636 ▲

636. It may seem that White possesses an initiative, but this is not the case. Black's pieces are placed harmoniously, and White has a weakness of the back rank. Chances are equal. **1... ba! 2. ♖a5 ♘e4! 3. ♖ba1 cd!** Black tries to take over the initiative. 3... ♘c3 leads to equality. **4. cd ♖dc8 5. g3?** A mistake. Correct is 5. h3, with a drawn position. **5... ♖c1 6. ♖c1 ♖c1 7. ♔g2 ♖c2 8. ♖a7?** Stronger is 8. ♘d3 ♖d2 9. ♖a3 followed by ♔g2-f1-e1, maintaining the balance. **8... ♖f2 9. ♔g1 h5 10. ♘d3 ♖d2 11. ♘f4 g6 12. ♖a1 ♘c3!** Nothing is achieved by 12... ♘g5 in view of 13. ♖f1 followed by ♖f2. **13. ♖e1** After

13. ♖c1 ♘e2 (or 13... ♘d1 14. ♘g2 ♔g7) 14. ♘e2 ♖e2 15. ♖c3 g5! a draw is difficult. **13... ♔g7 14. ♘h3 ♘e4! 15. ♘f4 ♔h6 16. ♖e2 ♖d1 17. ♔g2 g5! 18. ♘h3 ♘c3 19. ♖c2 ♖d3! 20. ♔f2 ♔g6 21. ♘g1 ♔f5 22. ♘f3 ♘d1 23. ♔e2 ♖e3 24. ♔d1 ♖f3 25. ♔e2 ♔e4 26. ♖c4 ♖f5 27. h3 ♖f3!** White resigned.

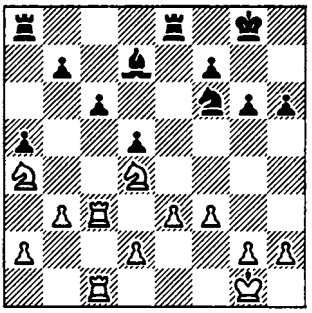
Flohr - Pirc
Podebradi, 1936



637 △ ±

637. S.Flohr has his word: "White's advantage is minimal, and Black draws by precise defense". There is nothing to be added. **1. ♔c2 ♘e4 2. f3** ♘c5 **3. ♔c3 ♔d6 4. ♗c2 g6** Perhaps, 4... h6 is stronger, since Black does not have to be afraid of 5. ♘f5 ♗f5 6. ♗f5. **5. a4** More precise is 5. b4, because now Black could have successfully defended by 5... a5 or 5... b6. **5... ♗d7** [5... a5!?; 5... b6!?] **6. a5!** Fixing the pawns at a6 and b7. **6... ♘e6 7. b4 ♘c7 8. ♗d3 ♗e8 9. f4** White improves his position, while Black can only wait to see what White will do. **9... ♗d7 10. ♗e2 ♘e8 11. ♘b3 ♗c6?!** Better is 11... h5, preventing a squeeze on the K-side. **12. g4 ♘f6 13. ♘c5 ♘e8** No better is 13... ♘e4 14. ♘e4 de 15. g5! followed by 16. ♔d4+– **14. g5! ♘c7 15. ♗d3 ♘e8 16. ♘b3 ♗d7 17. ♘d4 ♘c7 18. ♗e2 ♗c8 19. h4 ♗d7 20. h5 ♘e8 21. h6!** Now Black is defenseless. **21... ♔e7 22. ♗f3 ♗e6 23. ♘b3 ♔d6 24. ♘c5 ♗c8 25. e4!+– de 26. ♗e4 ♘c7** [or 26... ♔c7 27. ♔d4+–] **27. ♘b7 ♗b7 28. ♗b7 ♘e6 29. ♗a6 ♘f4 30. ♗c4** Black resigned.

Nimzowitsch - Maroczy
Bled, 1931

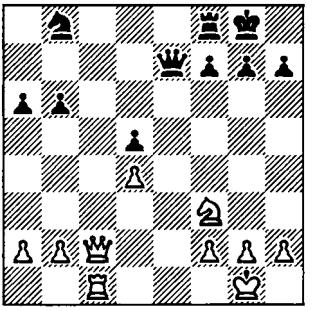


638 △

638. Despite his advantage, White would have a hard job of breaking the black defense. **1. g4!** Having restricted Black's forces on the Q-side, White seizes space on the K-side. **1... ♖e7 2. h4 ♘e8 3. ♔f2 ♘d6 4. ♘c5 ♗e8 5. ♘a4** So far White is unable to find a plan of improving his position. **5... ♗d7 6. ♖g1 ♔h7 7. ♘c5 ♗e8 8. ♖cc1!** Making use of the fact that 8... b6 does not work. **8... ♖d8** [8... b6 fails due to 9. ♘a4 c5 10. ♘b6 ♖b8 11. ♘d5+–] **9. ♘a4 ♖a8 10. g5 h5 11. ♘b6 ♖a6 12. ♘a4 ♖a8 13. d3!** At last White reveals his plan: the unpleasant e3-e4 is threatened. **13... ♘f5!?** If 13... ♖d8, then 14. ♖c5. **14. ♘f5 gf 15. ♘c3!** Threatening ♘c3-e2-f4-h5. **15... ♗d7** [15... d4 16. ed ♖d8 17. ♖ge1!] **16. ♘e2 a4** [16... ♖ae8 17.

♘f4 ♖e3 18. ♘h5 (or 18. ♖ge1)] **17. ♖a1!** A strong preventative move. **17... c5** On 17... f6 there follows 18. gf ♖f7 19. ♖g5 ab 20. ♖ag1 ♖f6 21. ♖g7 ♔h6 22. ♖d7 ba 23. ♖a1, and White manages to overcome his opponent's resistance, for example: 23... b5 24. ♖b7 followed by ♘c1 (pointed out by Nimzowitch). **18. ♘f4 ♗e6 19. ♘h5 b5 20. ♘f4 b4 21. h5 ♖ea7 22. ♖ac1 ab 23. ab d4 24. ♘e6 fe 25. ♖c5 ♖a2 26. ♔g3 de 27. ♖e1 e2 28. ♖e5** Black resigned.

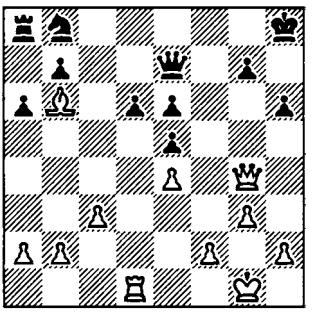
Botvinnik - Alekhin
Amsterdam, 1938



639 △ ±

639. White's positional advantage is doubtless. Botvinnik confidently converts it into a win by transposing into the endgame. **1. ♕c7! ♕c7** There is nothing else. **2. ♖c7 f6! 3. ♔f1 ♖f7 4. ♖c8 ♖f8 5. ♖c3** White has ceded the 7th rank, but keeps on controlling the c-file. **5... g5** There is nothing better. On 5... ♘d7 or 5... ♖e8 there follows 6. ♖c7! **6. ♘e1!** Intending to play ♘e1-c2-e3. **6... h5** Slightly better is 6... h6 7. ♘c2 ♔f7. **7. h4! ♘d7** If 7... ♔f7, then 8. ♘f3 (pointed out by M.Botvinnik) 8... g4 9. ♘e1 ♔e6 10. ♘d3 ♔f5 11. g3 ♔e4 12. ♘f4+– **8. ♖c7 ♖f7 9. ♘f3 g4 10. ♘e1! f5** Otherwise White plays ♘d3-f4. **11. ♘d3 f4 12. f3** Also possible is 12. ♘b4. **12... gf 13. gf a5 14. a4 ♔f8 15. ♖c6 ♔e7 16. ♔f2 ♖f5** Black is unable to protect all his weaknesses. **17. b3 ♔d8 18. ♔e2 ♘b8 19. ♖g6!** After 19. ♖b6 ♔c7 followed by 20... ♘c6 Black obtains some chances to survive. **19... ♔c7 20. ♘e5 ♘a6 21. ♖g7** Also strong is 21. ♖g5. **21... ♔c8 22. ♘c6! ♖f6 23. ♘e7 ♔b8 24. ♘d5+– ♖d6 25. ♖g5 ♘b4 26. ♘b4 ab 27. ♖h5 ♖c6** [or 27... ♖d4 28. ♖f5!] **28. ♖b5 ♔c7 29. ♖b4 ♖h6 30. ♖b5 ♖h4 31. ♔d3** Black resigned.

Smyslov - Reshevsky
Moscow, 1948

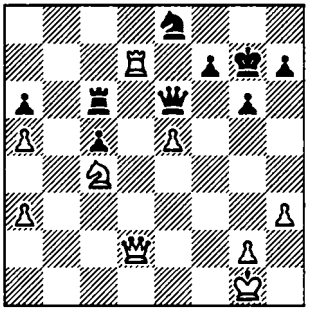


640 △ +–

640. 1. ♕h4! By this unexpected move White wins a pawn. Also good is 1. ♕e2 threatening 2. ♕d2. **1... ♕d7 2. ♕d8! ♕d8 3. ♗d8 ♘d7 4. ♗c7 ♘c5 5. ♖d6** As Smyslov demonstrates, White's position is won. **5... ♖c8** [5... ♘e4 6. ♖e6+–] **6. ♗b6 ♘a4 7. ♖e6 ♘b2 8. ♖e5 ♘c4** Bad is 8... ♖c3 9. ♗d4 followed by an attack on the g7-pawn. **9. ♖e6 ♘b6 10. ♖b6 ♖c3 11. ♖b7+– ♖c2 12. h4 ♖a2 13. ♔g2 a5**

14. h5 a4 15. ♖a7 ♔g8 16. g4 a3 17. ♔g3 ♖e2 18. ♔f3! ♖a2 19. ♔e3 ♔f8 20. f3 ♖a1 21. ♔f4 The white king is heading for g6. **21... a2 22. e5 ♔g8 23. ♔f5 ♖f1 24. ♖a2 ♖f3 25. ♔g6 ♔f8 26. ♖a8 ♔e7 27. ♖a7** Black resigned.

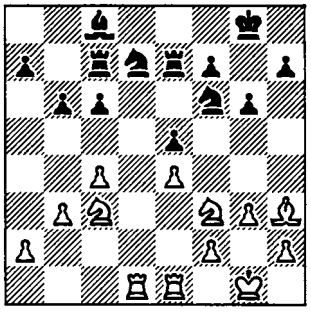
Botvinnik - Levenfish
Moscow, 1937



641 △

641. 1. ♕d5! M.Botvinnik exhaustively explains this move: "Black is cramped, and so the queen exchange seems to be in his favor. In this particular case, however, White must exchange queens in order to realize his advantage, because with queens on the board his king is insecure." **1... ♕d5 2. ♖d5 ♔f8 3. ♖d7!** As it will become clear further, White must decoy the black rook to c7. **3... ♖c7** Bad is 3... ♘c7 4. ♖d8 ♔g7 (or 4... ♔e7 5. ♖d6!) 5. ♖c8; or 3... f6 4. ♖h7± **4. ♖d8 ♔e7 5. ♖d6! ♖a7** Black is forced to put his rook at a7, because an attempt of active counterplay does not work: 5... ♖d7 6. ♖a6 ♖d4 7. ♘b6 ♘c7 8. ♖a7 ♔d8 9. a6 c4 10. ♖c7 ♔c7 11. a7 ♖d8 12. a8♕ ♖a8 13. ♘a8 ♔b7 14. ♔f2, and White wins. Now it becomes clear why White had to play 3. ♖d7! **6. ♖c6 ♔d7 7. ♖b6** But not 7. ♖c5? ♖c7! 8. ♘b6 ♔e6, and Black is not worse. **7... ♔e7 8. ♔f2 f6** Passive tactics could not save Black - in this case White would penetrate to the Q-side with his king. **9. ♔e2 9... ♖a8 10. ♖c6 fe 11. ♖c5** Black is unable to avoid material losses. **11... ♘d6 12. ♖c7 ♔e6** [12... ♔d8 13. ♖h7+–] **13. ♘d6** [13. ♖c6? ♔d5] **13... ♔d6 14. ♖h7 ♖b8** If 14... ♔e6, then 15. g4 ♔f6 16. h4. **15. ♖g7 ♖b2 16. ♔f1 e4 17. ♖g6 ♔e5 18. ♖a6 ♖a2** Although White has three extra pawns, he must play accurately. **19. ♖a8! ♔f4 20. a6 ♖a1 21. ♔e2 ♖a2 22. ♔d1 ♖a3 23. a7 ♔e3 24. h4** The rest is clear. **24... ♖d3 25. ♔c2 ♖d7 26. g4 ♖c7 27. ♔b3 ♖d7 28. ♔c3!** The most precise. **28... ♖c7 29. ♔b4 ♖d7 30. ♔c5** Black resigned. 30... ♔d3 31. ♔c6+–

Reshevsky - Keres
Semmering, 1937

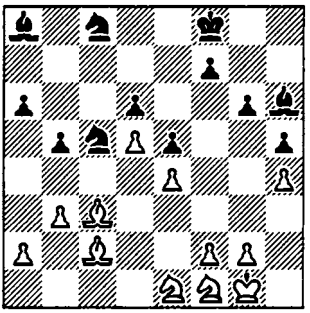


642 △

642.1. b4?! The position is approximately equal. After 1. ♖e2 with the idea of ♘e1, f3, ♘c2 followed by ♖ed2 a draw is unavoidable. White overestimates his chances and worsens his position. **1... ♘f8 2. ♗c8 ♖c8 3. ♖d6** Another inaccuracy. 3. ♖e2 followed by ♘f3-e1-c2

leads to equality. **3... ♘e8 4. ♖d3 f6 5. ♖ed1 ♔f7 6. a4** It was not too late to play ♘f3-e1-c2 followed by f2-f3 with a probable draw. **6... ♔e6** Now Black has an advantage. His plan involves an exchange of rooks followed by a knight's transferring to e6. **7. ♖d8 ♖ec7! 8. ♔f1 ♔e7 9. ♖8d3 ♖d7** The rook exchange is unavoidable. **10. ♖d7 ♘d7 11. ♔e2** Or 11. a5 ba 12. ba ♖b8 with a clear advantage. **11... ♘d6 12. ♘d2 ♘f8! 13. ♖a1 ♘e6 14. a5 b5!** Opening of the a-file would be to White's benefit. **15. cb ♘d4!** An important intermediate check. **16. ♔d3 cb 17. ♖c1** After 17. ♘d5 ♔e6 threatening 18... ♖c2 followed by 19... ♖d2 or 18... f5 the d5-knight is hanging. **17... ♔e6 18. ♘e2 ♘c6! 19. ♖b1** (forced) **19... ♖d8! 20. ♔c3** If 20. ♔e3, then 20... ♘c4 21. ♘c4 bc, and White is in trouble. **20... f5 21. ef** [21. f3 fe 22. fe ♖f8] **21... gf 22. f3 ♖c8! 23. ♔d3 ♘e8** The knight is transferred to d5 in order to attack the b4-pawn. **24. ♘c3** Bad is 24. g4 in view of 24... ♖d8! 25. ♔c3 fg 26. fg ♘f6 threatening 27... ♘g4 and 27... ♘d5 **24... ♘f6! 25. ♖b2 a6 26. g4!?** White tries to obtain counterplay by sacrificing a pawn. **26... e4!** This blow decides the game. 26... fg 27. fg ♘g4 28. ♘de4! **27. fe** [27. ♔e2 ♘d4 28. ♔e3 ♖c3 29. ♔d4 ♖d3 30. ♔c5 ♖d6 31. gf ♔e7 with inevitable mate.] **27... ♘e5 28. ♔c2 fg 29. ♔b3 ♘c4!** The simplest. **30. ♘c4** [30. ♖c2 ♘d2 31. ♖d2 ♖c3 32. ♔c3 ♘e4–+] **30... ♖c4 31. ♖e2 ♔e5 32. ♖e1 h5 33. ♖d1 h4 34. ♖d8 g3! 35. hg hg 36. ♖d3 g2 37. ♘e2 ♖e4 38. ♘g1 ♖e1!** White resigned. Paul Keres demonstrated his superb technique while playing this ending.

Smyslov - Euwe
Hague/Moscow, 1948

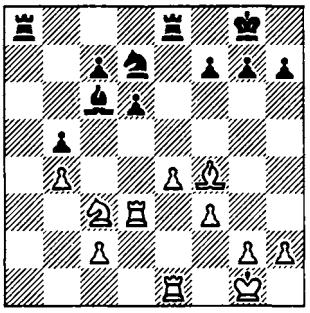


643 △ ±

643. In this multi-piece ending White has slightly better chances. A draw, however is the most probable result. **1. ♗b4 ♔e7** Better is 1... ♘b6 followed by 2... ♘bd7 and 3... ♗b7. **2. f3 ♔d7?** Necessary is 2... ♘b6 followed by 3... ♘bd7. Black intends to conduct f7-f5, but he fails to do this. **3. ♘d3 ♘d3 4. ♗d3 ♘e7 5. g4!** White has two threats: 6. g5 and 6. gxh5 gxh5 7. ♘g3, winning a pawn. **5... hg?!** Stronger is 5... ♗f4!, retaining chances to equalize. **6. fg ♗c1** Worse is 6... f5 because of 7. g5 ♗g7 8. ♘e3 with a clear advantage to White; whereas if 6... f6, then 7. g5 fg 8. ♗d2. **7. g5 ♗b7 8. ♔f2 ♘c8** [8... ♘g8 could be met by 9. ♘g3 f6 10. ♘e2 ♗b2 11. ♔e3, intending to pursue the black bishop.] **9. ♘e3 ♔e7 10. ♗a5** White prevents the ♘c6-b8-d7 maneuver and plans to transfer the light-squared bishop to the h3-c8 diagonal. **10... ♗a3** [10... f6!?] **11. ♔g3 ♗c5 12. ♗d2** Also good is 12. ♘c2. **12... ♔f8 13. ♘c2 ♔e7** [or 13... ♘e7 14. ♗a5 ♗c8 15. b4 ♗a7

16. ♗c7] **14. ♗e2 ♘a7** In response to the more stubborn 14... ♘b6!, V.Smyslov intended to play 15. h5 gh 16. ♔h4 ♘d7 17. ♔h5, retaining the advantage. **15. ♗a5!** Preventing 15... ♗c8. **15... ♘c8** [15... ♗c8 fails due to 16. b4 ♗g1 17. ♔g2 ♗d4 18. ♘d4 ed 19. ♗b6, and White wins a piece.] **16. ♗g4!** A beginning of the end. Black is unable to bring his Q-side pieces into play. **16... f6** Passive tactics does not help: 16... ♔e8 17. ♗c7 ♔e7 18. ♔g2, and Black is paralyzed. **17. ♗e6** [17. gf ♔f6 18. ♗e6 is good also.] **17... fg 18. hg ♘b6** Or 18... ♔e8 19. ♗c7 ♔e7 20. ♔f3, and again, Black ends up in zugzwang. **19. b4 ♘c4 20. bc ♘a5 21. cd ♔d6 22. ♗f7 ♘c4 23. ♗g6** The rest is clear. **23... a5 24. ♔g4 b4 25. ♗f5 ♔e7 26. ♗e6 ♘d6 27. ♘e3! ♘e4** On 27... a4 White wins by 28. ♘f5 ♘f5 29. ef b3 30. f6 ♔d6 31. f7 ♔e7 32. d6+– **28. ♔f5 ♘d6 29. ♔e5 ♘f7 30. ♔f4 ♘d8 31. ♘f5 ♔f8 32. g6 ♘e6 33. de a4 34. ♔e5** Black resigned.

Boleslavsky - Bronstein
Moscow, 1950

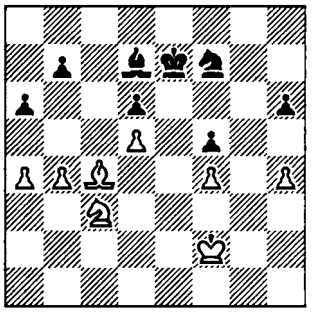


644 △

644. White is better because of Black's weak pawns at b5 and c7. **1. ♘d5 ♖a7** After 1... ♗d5 2. ♖d5 ♖ab8 (or 2... ♖eb8 3. e5! ♘e5 4. ♗e5 de 5. ♖ee5 c6 6. ♖d6 ♖c8 7. ♖c5 ♖a6 8. h4 White retains the advantage) 3. ♖a1! **2. ♖ed1 ♘e5 3. ♗e5 ♖e5 4. ♘e3** The white knight is stronger than the opponent's bishop; in addition, the black rooks are separated. Black has a hard job of defending his position. **4... ♗d7 5. ♖c3 ♗e6 6. ♖d4 g5 7. g3** This move allows Black to sharpen the game. Stronger is 7. ♖dd3 followed by 8. ♖a3, keeping the advantage. **7... ♔f8 8. ♔f2 f6 9. ♖dd3 g4** If the white pawn were at g2, this move would not have been so dangerous. **10. ♖a3 ♖a3 11. ♖a3 ♖h5! 12. fg ♖h2 13. ♔f3 ♔e7 14. ♖a8 ♗c4 15. ♘f5 ♔d7 16. ♖h8 ♖c2?** A draw could have been reached by 16... ♗e2! 17. ♔f4 ♖f2 18. ♔e3 ♖h2! After the move in the game White obtains good winning chances. **17. ♖h7 ♔c8 18. ♖h6 ♖b2 19. ♖f6 ♖b4 20. g5!** The g-pawn is extremely dangerous. **20... ♗d3** [20... ♖b1 loses in view of 21. g6 b4 22. ♘e3! ♗a2 23. g7 threatening ♘d5] **21. ♖e6 d5** The only opportunity, still insufficient. **22. ♘e7** Also good is 22. g6 ♗e4 (or 22... de 23. ♔e3 ♗c4 24. ♖e4 ♖b3 25. ♔f4 ♖d3 26. ♖c4! bc 27. ♘e7+–) 23. ♔f4 ♗g2 24. ♔g5 ♗h3 25. g7 ♖g4 26. ♔h6 ♖g7 27. ♖e8 ♔d7 28. ♘g7+–, and White wins. **22... ♔d7 23. ed ♖b3** [23... ♖b1 does not save Black either in view of 24. g6 ♖f1 25. ♔e3 ♖d1 26. ♘c6 ♗g6 27. ♘e5 ♔c8 28. ♖g6 ♖d5 29. ♔e4, winning; or 23... ♗c4 24. g6 ♖a4 25. g7 ♖a8 26. ♖e5 ♔d6 27. ♔f4!+–] **24. ♔f4 ♖b4 25. ♔f3 ♖b3 26. ♔g4 ♖b4 27. ♔h5 ♖e4 28. ♘g6! b4** On 28... ♖e6

Boleslavsky points out the following line: 29. de ♔d6 (or 29... ♔e8 30. ♘f4 ♗e4 31. g6 ♔f8 32. ♔h6 b4 33. g7 ♔g8 34. ♘h5 with inevitable mate) 30. ♘f4 ♗c2 31. g6 b4 32. ♔h6 b3 33. g7 b2 34. g8♕ b1♕ 35. ♕d8 ♔c6 36. e7, and White wins. **29. ♘f8! ♔d8 30. g6! ♖e6 31. g7! ♗e2 32. ♔g5 ♖e4 33. ♔f6 ♖g4 34. ♘g6 ♖g6 35. ♔g6 ♗d3 36. ♔h6** Black resigned.

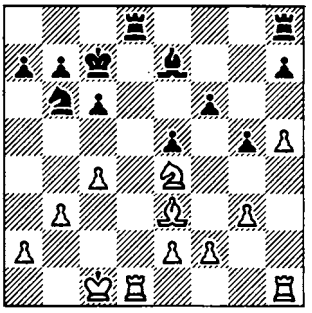
Averbakh - Bannik
URS, 1954



645 ▲ ±

645. From the viewpoint of strategy, Black's position is lost. He has the weak pawns at a6, b7 and f5, which are difficult to defend. The f7-knight does not have any prospects. Y.Averbakh, the great endgame theorist, confidently converts his advantage into a win.**1... ♘h8 2. h5! ♘f7 3. a5 ♘d8** Black does not have any counterplay, and therefore he has to stick to waiting tactics. **4. b5! ♗c8** Sooner or later White will force his opponent to capture on b5. **5. ♔e3 ♔e8 6. ♔d4 ♔e7 7. ♗d3 ♘f7 8. ♘a4!** Threatening 9. ♘b6. **8... ab 9. ♗b5 ♗d7 10. ♗d7!** The transition to a knight ending wins quickly, because Black is unable to parry two opponent's threats: to penetrate with the king to b6 and to attack the f5-pawn with the knight. **10... ♔d7 11. ♔c4 ♔c7 12. ♔b5 ♘d8 13. ♘c3!** (to the f5-pawn) **13... ♘f7 14. ♘e2 ♘d8 15. ♘d4 ♘f7 16. ♘f5** It's all over now. **16... ♔d7 17. ♔b6 ♔c8 18. ♔a7! ♔c7 19. ♘d4 ♘d8 20. ♘b5 ♔d7 21. ♔b6 ♔e7 22. ♔c7** Black resigned. In the starting position White also has another winning plan, pointed out by Tatiana Shumiakina. He can conduct b4-b5 with the pawn on a4. It is bad for Black to respond by a5, since White transfers his knight to c4, attacking the a5-pawn. So a pawn exchange at b5 is practically forced. After axb5 axb5 White brings his king to b4, which forces Black to play b6. Then there follows ♘d1-e3, and ♔f6 would be met by ♘c4, winning the b6-pawn.

Petrosian - Bannik
Riga, 1958



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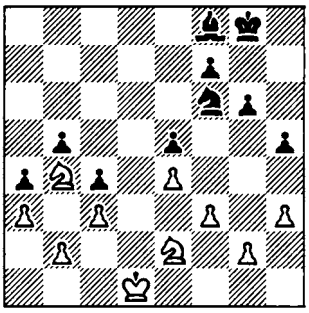
646. 1. ♗c5! Deep penetration into this ending's nuances. Of course, White would be better if he exchanged both pairs of rooks and his bishop for the opponent's knight, but Petrosian gives the following assessment: "I can say with confi-

dence that one would hardly be able to win this position; maybe the win would be impossible at all". **1... ♖d1 2. ♖d1 ♗c5 3. ♘c5 ♖e8 4. ♘e4** Black's defense is difficult: all his pieces are passive and the f6-pawn is weak. **4... ♖e6** No better is 4... ♖f8 5. g4 ♖f7 6. ♖d6 ♘d7 7. ♖e6. **5. g4 a5 6. ♖d3 ♘d7 7. ♔c2 b6** Under some favorable circumstances White threatened to squeeze the opponent by c4-c5. **8. ♖f3 ♔d8 9. a3 c5?** Black prevents b3-b4, but weakens the d5-square, which will be revealed in the future. **10. ♔c3 ♔e7 11. ♖d3 ♖c6 12. ♖d5 ♘f8** Black can only wait to see what White will do. **13. ♘g3 ♘e6 14. ♘f5 ♔e8 15. e3! ♘c7** More stubborn would have been 15... ♘d8 with the idea of 16... ♘f7. **16. ♖d1 ♘e6 17. ♔d3 ♖c7 18. ♔e4 ♖c6** On 18... ♖d7 there follows 19. ♘d6 ♔f8 (19... ♔e7 20. ♘c8) 20. ♔f5 ♘d4 21. ♔f6! ♖d6 22. ♔e5 ♖e6 23. ♔d5. **19. ♘d6 ♔e7 20. ♘f5 ♔e8 21. ♘d6** By repetition of moves White accumulates time. **21... ♔e7 22. ♘f5 ♔e8 23. a4 ♘d8 24. ♘h6! ♘e6** There is nothing better. If 24... ♖e6, then 25. ♔f5 ♖c6 26. ♘g8+–; whereas on 24... ♔e7 White wins by 25. ♘g8 ♔e8 26. ♔f5+– **25. ♘g8 ♘f8** [or 25... ♔f7 26. ♖d7 ♔g8 27. ♔d5!+–] **26. ♖d2!** [26. ♔f5 does not work due to 26... ♔f7 27. ♘h6 ♔g7 28. ♖d8 ♘e6 29. ♖e8 ♘c7!, and the white knight is trapped.] **26... ♔f7** Passive tactics does not save Black: 26... ♘d7 27. ♔f5 ♔d8 28. e4 ♔e8 29. f3 ♔d8 30. ♖d7! ♔d7 31. ♘f6 with a decisive advantage. **27. ♘h6 ♔e8 28. ♘f5 ♘e6** If 28... ♘d7, then 29. ♔d5 ♘b8 30. ♘h6 ♔f8 31. ♔e4 ♔e8 32. ♔f5 ♘d7 33. ♘g8, and the rest is clear. **29. ♖d6 ♖d6 30. ♘d6 ♔d7 31. ♘b5 ♘g7** [or 31... ♘f8 32. ♔f5 ♔e7 33. ♘c3 ♘d7 34. ♘d5 ♔f7 35. e4 h6 36. f3! Zugzwang.] **32. h6 ♘e8 33. ♔d5** Zugzwang again. **33... f5 34. ♔e5 fg 35. ♘c3 ♔e7 36. ♘e4 ♔f7 37. ♔f5 g3 38. fg g4 39. ♘g5 ♔g8 40. ♔e6 ♘c7 41. ♔d7 ♘a6 42. e4 ♘b4 43. e5 ♘d3 44. e6** Black resigned.

Keres - Portisch
Moscow, 1967



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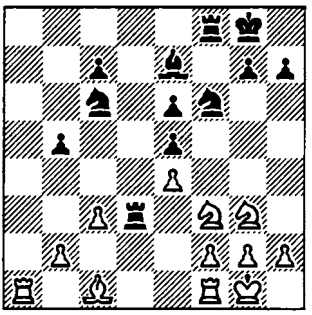
647. Black has an edge but a win is extremely difficult. His hopes are connected mainly with the weakness of the b2-pawn. **1... ♗c5!** In order to cover the c7-square by ♗b6 after the eventual ♘a6. **2. ♘c6 ♘d7 3. f4!?** White tries to activate the e2-knight. **3... f6! 4. fe fe 5. ♘g3** On e2 the knight stands badly, therefore White transfers it to e3. **5... ♔f7 6. ♔e2 ♔e6 7. ♘f1 ♗f8!** The b5-pawn will be protected by the king, while the bishop is transferred to c1 in order to tie the opponent's pieces to the defense of the b2-pawn. **8. ♘e3 8... ♔d6 9. ♘b4 ♘c5 10. ♔f3 ♗h6 11. h4!** Under some favorable circumstances Black threatened ♘c5-e6-g5. **11... ♘d3** [11... ♘b3

12. ♔e2] **12. ♘d1** After 12. ♘d3 cd 13. g3 (or 13. ♘d1 ♗c1! followed by ♔c5-c4-b3−+) 13... ♔c5 14. ♔f2 ♗e3! 15. ♔e3 ♔c4 16. ♔d2 ♔b3 Black wins easily. **12... ♗c1** It seems that it's time for White to resign, but... **13. ♔e2! ♘c5** After 13... ♘b2 14. ♘b2 ♗b2 15. ♔d2 ♗a3 16. ♔c2 ♗b4 17. cb White sets up a fortress. Black is unable to break through: if g5, then g3. So Portisch has to search for other ways. **14. ♔f3 g5!** Threatening 15... g4 followed by 16... ♘e4. **15. hg ♗g5 16. ♘a2 ♔e6 17. ♘f2 ♔f6 18. ♘d1 ♘d3 19. g3 ♔g6 20. ♔g2 ♗d2 21. ♔f3 ♔g5 22. ♔e2 ♗e1 23. ♔f3 ♗d2 24. ♔e2 ♗e1 25. ♔f3 ♔f6!** Triangulation. **26. ♔g2** White can move only with his king, since on 26. g4 Black breaks by 26... h4; whereas 26. ♘b4 is met by 26... ♘b4 27. ab (27. cb loses also in view of 27... ♗d2 with the idea of ♗c1) 27... ♗d2 followed by ♗c1, ♗b2 and a3−+ **26... ♔g6 27. ♔f3 ♔g5 28. ♔g2 h4!** A decisive breakthrough. **29. gh ♔f4! 30. h5 ♔e4 31. h6 ♘f4 32. ♔f1 ♗h4 33. ♘b4 ♗f6 34. ♔e1 ♔f3 35. h7 ♗g7** The h7-pawn is doomed; the b2-pawn is hopelessly weak. The game is over. **36. ♘c2 ♘d5 37. ♔d2 ♘f6 38. ♘e1 ♔e4 39. ♘f2 ♔f5 40. ♘g2 ♘h7 41. ♘e3 ♔e6 42. ♘e4 ♗h6! 43. ♔e2 ♗e3 44. ♔e3 ♘f6−+ 45. ♘g5 ♔d5 46. ♔f3 ♘h5 47. ♘e4 ♘f4 48. ♘f6 ♔c6 49. ♔e4 ♘d3 50. ♘g4 ♔d6!** Winning a tempo. **51. ♘h6 ♘b2 52. ♘f7 ♔c5 53. ♘e5 ♘d1 54. ♘d7 ♔d6 55. ♔d4 ♘c3** White resigned.

648. On one hand, Black's doubled e-pawns are weak. On the other hand they control the center. White is

Fischer - Smyslov
Havana, 1965



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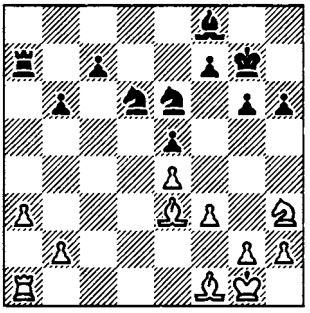
better, but a win is difficult. **1. ♖a6!** White prevents 1... ♗c5. Worse is 1. ♗e3 ♘g4. **1... ♖d6 2. ♔h1!** [2... ♘d4 was threatened] **2... ♘d7** [2... b4 3. cb ♘b4 4. ♖a7] **3. ♗e3 ♖d8 4. h3 h6 5. ♖fa1 ♘db8 6. ♖a8 ♖d1 7. ♔h2** On 7. ♖d1 ♖d1 8. ♔h2 there follows 8... ♗d6, and 9. ♗a7? is impossible due to 9... ♖a1−+ **7... ♖a1 8. ♖a1 ♘d7?** Stronger is 8... b4! 9. cb ♗b4, and Black gets rid of his weak b5-pawn. **9. b4!** After this move the black pieces are squeezed in their own camp. **9... ♔f7 10. ♘f1 ♗d6 11. g3** Preventing the eventual ♘d4. **11... ♘f6 12. ♘1d2 ♔e7 13. ♖a6! ♘b8** [13... ♔d7 14. ♘e1] **14. ♖a5 c6 15. ♔g2** With the idea of ♔f1-e2 followed by ♘e1-d3. **15... ♘bd7 16. ♔f1 ♖c8** Stronger was 16... ♘e8, on which Fischer intended to play 17. ♘b3 ♘c7 18. ♖a7 ♖a8 19. ♘a5 ♘b8 20. ♖a8 ♘a8 21. ♗a7 ♔d7 22. ♘b7, retaining the slight advantage. **17. ♘e1 ♘e8 18. ♘d3 ♘c7 19. c4! bc** Impossible is 19... ♖a8 20. c5+− **20. ♘c4 ♘b5 21. ♖a6!** Black's position has become dangerous - he does not have any good move. **21... ♔f6** [or 21...

♘b8 22. ♖a8 ♘c7 23. ♘d6 ♔d6 24. ♗c5 ♔d7 25. ♘e5+–] **22. ♗c1!** The decisive maneuver - the bishop is transferred to b2. **22... ♗b8 23. ♗b2** Threatening f4. **23... c5 24. ♘b6** Also good is 24. ♖a5 cb 25. ♘ce5! **24... ♘b6 25. ♖b6 c4** No better is 25... ♘d4 26. ♘c5 ♗a7 27. ♘d7 ♔g5 28. h4 ♔h5 29. ♖b7 ♖c2 30. ♖a7 ♖b2 31. ♘e5 ♖b4 32. ♖g7+– **26. ♘c5 c3** And Black resigned in view of the following variation: 27. ♗c1 ♘d4 28. ♘d7 ♔e7 (or 28... ♔f7 29. ♖b8 ♖b8 30. ♘b8 ♘b3 31. ♗a3 c2 32. ♘c6+–) 29. ♘b8 ♘b3 30. ♖b7 ♔d8 31. ♖d7! ♔e8 32. ♖g7 with White's decisive advantage.

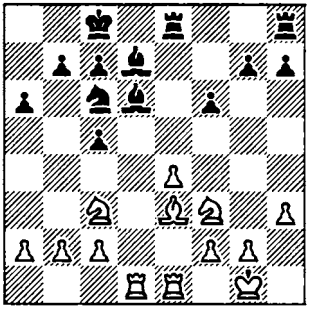
Larsen - Fischer
Monaco, 1967



649 ▲ ∓

649. Black is slightly better thanks to his possession of the d4-square. **1... ♘b7! 2. ♘f2** [2. b4? ♗b4–+] **2... ♗c5 3. ♗c5 ♘bc5 4. ♖d1 h5!** Black does not allow the opponent's knight to move to g4. On 4... ♘d4? there follows the unpleasant 5. ♘g4! f6 6. f4! **5. ♖d5?!** Necessary is 5. ♘d3 ♘d3 6. ♗d3 ♘d4 7. ♔f2 with good chances to equalize. **5... ♔f6 6. h4 ♔e7 7. ♗c4** Not 7. ♖e5 in view of 7... c6! followed by 8... ♘d7 or 8... f6, and the white rookis trapped. **7... c6 8. ♖d2 ♘d4 9. ♔f1** [9. ♘d3!] **9... f5 10. b4?** Better is 10. ♘d3. **10... b5! 11. ♗g8** White loses after both 11. bc bc; and 11. ♗b5? ♘cb3–+ **11... fe! 12. fe** If 12. bc, then 12... e3 13. ♖d4 (or 13. ♖d3 ef 14. ♔f2 ♖a8 15. ♗a2 b4) 13... ed 14. ♘d3 ♖a3 15. ♔e2 ♖c3, and Black wins. **12... ♘d7 13. ♖d3 ♖a6! 14. ♖c3 c5! 15. g4?** A decisive mistake. White could have retained drawing chances by 15. bc b4 16. ♖c1 ♖a3 17. c6. **15... c4 16. gh gh 17. ♗d5 ♘f6 18. ♖g3 ♘d5 19. ed ♖f6 20. ♔g2 ♘f5 21. ♖h3 ♖g6 22. ♔f3 ♘d4 23. ♔e3 ♖g2 24. ♖h1 ♔d6 25. ♘e4 ♔d5 26. ♘c3 ♔e6 27. ♖c1** (27... ♖c2 was threatened) **27... ♖h2 28. a4 ♖h3 29. ♔f2 ♘b3 30. ♔g2 ♘c1 31. ♔h3 ba 32. ♘a4 ♘e2–+ 33. b5 c3 34. b6 c2 35. ♘c5 ♔d5 36. ♘b3** [36. ♘d3 ♘f4–+] **36... ♔c6 37. ♔g2 ♔b6** White resigned.

Kagan - Keres
Petropolis, 1973

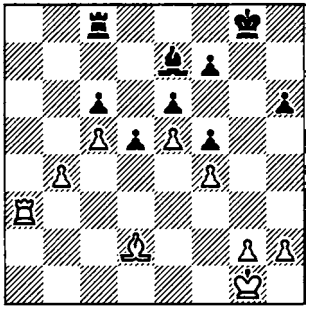


650 ▲

650. An approximately equal position has arisen, typical for the Exchange variation of the Ruy Lopez. The decisive factor in such positions is the class of opponents. **1... ♗e6 2.**

a3?! Preparing the next move which has led White to a worse position. **2... b6 3. ♘d5** Better is 3. ♖d2, though in this case too, Black is already slightly better. **3... ♗d5! 4. ed ♘e7 5. c3** Necessary is 5. c4. **5... ♘f5 6. ♗c1 ♔d7 7. ♔f1 ♖e1 8.♖e1 b5 9. ♖d1 ♖e8** Loss of time. Better is 9... h5 or 9... c4!, fixing white pawns. **10. g4 ♘e7 11. ♗e3 ♘c8** [11... c4] **12. b4 c4 13. a4!? ba 14. ♘d2?** Better is 14. ♖a1 ♘e7 15. ♖a4 ♘d5 16. ♗d4! **14... ♘b6 15. ♗b6 cb 16. ♘c4 b5 17. ♘a5 ♖e4 18. ♖d3 ♗e5 19. f3** More stubborn is 19. d6. **19... ♖f4 20. ♔e2 a3 21. ♔d2 a2 22. ♘b3 a5! 23. d6 ab 24. ♘c5 ♔c6** White lost on time.

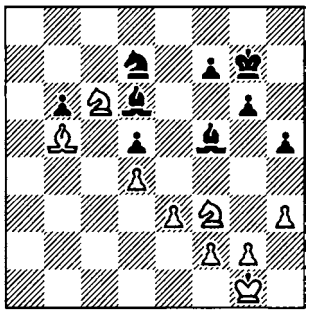
Botvinnik - Larsen
Leiden, 1970



651 △ ±

651. White is better. He possesses more space, his rook occupies the only open file and can attack the opponent's weak pawns at c6 and h6. And, last but not least, Black has to watch over the b4-b5 breakthrough. **1. ♔f2 ♔f8 2. ♔f3 h5** Better is 2... ♔e8. **3. ♔e2! ♔g7** [4.♖h3 was threatened] **4. ♗e1 ♔g6 5. ♖a7 ♗d8 6. ♗c3** White intends to bring his king to a4 and conduct b4-b5. **6... h4 7. ♔d3 h3 8. gh** Of course, not 8. g3?, after which Black obtains the g4-square and the white pawn on h2 becomes weak. **8... ♗h4 9. ♔e2!** White tries to use his h-pawns. **9... ♗d8 10. ♔f3 ♗h4 11. ♔g2 ♖d8 12. ♔f3 ♖c8 13. ♔e2** There is no need to hurry. **13... ♗d8** More reliable is 13... ♔g7. **14. ♗e1 f6** The unpleasant 15. h4 followed by 16. h5 was threatened. **15. ♔f3!** Weaker is 15. ef ♗f6. **15... fe 16. fe ♖c7 17. ♖a8 ♗g5 18. ♖g8** Suddenly the black king is in danger. **18... ♔h5 19. h4 ♗h6 20. ♖h8 ♔g6 21. h5!** Black's situation becomes critical. **21... ♔g7** [21... ♔h5 is impossible due to 22. ♗d2+–] **22. ♖a8 ♗g5 23. ♖a6 ♖c8** In response to 23... ♔f7 White can also play 24. b5, and if 24... cb, then 25. c6 followed by ♗a5 and c7, and White wins. **24. b5! cb 25. ♖e6 ♗c1** [25... ♖c5 loses the bishop due to 26. ♖g6 ♔h7 27. ♖g5] **26. ♗b4 d4 27. ♖g6 ♔h7 28. ♖d6 ♗b2** No better is 28... ♗e3 29. c6 f4 30. ♔e4!, and White wins. **29. ♖d7! ♔g8 30. e6 ♗c3 31. e7 ♖e8 32. ♖d8 ♔f7 33. ♖e8 ♔e8 34. c6!** Black resigned. On 34... ♗b4 there follows 35. c7.

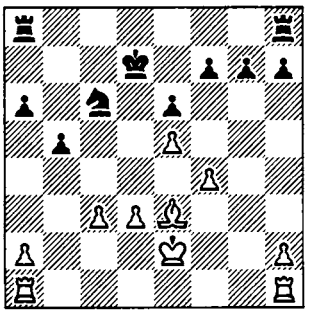
Estevez - Karpov
Leningrad, 1973



652 ▲

652. The position is "dull", but this in no way means a draw. Black's task is to advance his b-pawn. **1... ♘f6 2. ♘d2** Black threatened 2... ♘e4 followed by 3... ♘c3. **2... ♘e8! 3. f3 ♘c7 4. ♗e2 ♗c2!** Preventing 5. e4. **5. ♔f2** [5. e4 would be met by 5... ♗f4! with Black's advantage.] **5... ♗a4 6. ♘e5 b5 7. ♘d3** Stronger is 7. g4! **7... h4!** Blockading the white pawns. **8. ♘b2** [8. e4 followed by 9. ♔e3 deserved attention.] **8... ♗b4 9. ♘b1 ♗b3 10. ♗d3 ♗c4 11. e4 g5 12. ed ♗d5 13. ♘d1 ♗c6** Black's advantage has become obvious. **14. ♘bc3 ♗d7 15. ♘e4 ♗e7 16. ♘c5?** This move loses a pawn, but it is difficult to suggest anything better. **16... ♗c5 17. dc ♘e6! 18. ♘c3 b4 19. ♘e4 b3 20. ♘d2 ♘c5 21. ♗b1 ♔f6** There is no defense against Black's king's penetration to c3 or g3. White resigned.

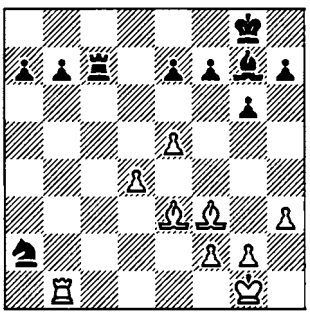
Spassky - Ljubojevic
Montreal, 1979



653 △ ±

653. White is slightly better thanks to his compact group of pawns in the center. **1. ♖hb1!** Threatening 2. a4 bxa4 3. ♖b7 ♔e8 4. ♖c7 ♘e7 5. c4! with an overwhelming advantage. **1... ♖ab8?** It was necessary to undermine the white center by 1... f6! **2. ♗c5 ♖hc8 3. ♗d6** The bishop on d6 seriously cramps Black. **3... ♖b7 4. a4 ♘d8 5. ab ab** No better is 5... ♖b5 6. ♖b5 ab 7. ♖a7 ♔c6 8. ♔e3. **6. ♔d2 f6 7. d4 ♘f7 8. ♗b4 fe 9. fe ♘h6** Alas, the black knight can reach neither d5, nor c4. **10. ♖a5 ♘f5 11. ♔d3 g6 12. ♗c5 ♖cb8 13. ♖a6 ♖c8 14. ♔e4 ♖cc7** Black is helpless. **15. ♔f4** By threatening 16. ♔g5, White forces Black to weaken his K-side. **15... h6 16. ♔e4 g5 17. ♖ba1 ♖c8 18. ♖e6!** A decisive blow. **18... ♖c5** [18... ♔e6 19. ♖a6 ♔d7 20. ♔f5+– is also hopeless.] **19. ♔f5 ♖c3 20. ♖h6 ♔c7 21. ♖h7 ♔b6 22. ♖b7 ♔b7 23. e6 ♔c7 24. ♖a7 ♔b6 25. ♖a8** Black resigned.

Karpov - Ljubojevic
Montreal, 1979



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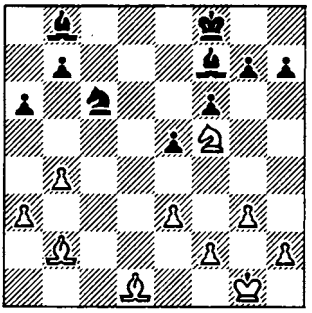
654. 1. ♖a1! ♘b4 2. ♖a7 h5 Stronger is 2... h6. **3. ♗f4!** Only a draw results from 3. ♖b7 ♖b7 4. ♗b7 ♘c2! **3... ♘d3 4. ♗g5 ♖d7 5. ♖b7 ♖d4 6. e6!** The best opportunity. By destroying the opponent's pawn phalanx White obtains some winning chances. **6... fe 7. ♖e7 ♖d6** Also possible is 7... ♘e5± **8. ♗e4 e5 9. ♖c7 ♗f8 10. ♗e3 ♘f4** Although the position is drawn, it is unpleasant

to play it with Black. **11. ♖c8 ♔g7 12. g3 ♘e6 13. ♔g2 ♗e7 14. ♖b8 ♗g5 15. ♖b7 ♔f6 16. ♗a7 ♗d2** Much better is 16... h4, depriving White of possibility to fix the g6-pawn. **17. ♖b3 ♗a5 18. h4 ♘d4 19. ♖b7 ♘e6** [19... ♘f5 20. ♗c5] **20. ♗e3 ♗c3** After 20... g5?! 21. hg ♘g5 22. ♗c2! Black still faces problems. **21. ♖b3 ♗d4 22. ♗h6 ♘g7 23. ♗g5 ♔f7 24. ♖b7** Better is 24. ♖f3 ♔g8 (or 24... ♔e8 25. ♗h6) 25. ♗e7 ♖a6 26. ♖f8 ♔h7 27. ♗f6! with a decisive advantage. **24... ♔g8 25. ♗e7 ♖a6 26. ♗d5 ♔h7 27. ♗g5 ♖d6 28. ♗e4 ♔g8 29. ♖b8 ♔f7** [29... ♔h7? 30. ♖f8!] **30. ♖c8 ♘e6 31. ♗h6 ♗c5!** Threatening to exchange rooks. **32. ♖a8 ♖d8 33. ♖a5 ♖d6 34. ♗b1 ♗d4** [34... ♔f6 deserved attention, for example 35. ♗g5 ♔g7 36. ♗e7 ♖c6] **35. ♖a8** More precise is 35. ♖a3! with the idea of ♖f3. **35... ♗c5 36. ♗a2 ♔f6 37. ♖c8 ♗d4 38. ♖e8 ♖a6 39. ♗c4 ♖c6 40. ♗d3!** The bishop is firing along two diagonals. **40... ♔f7 41. ♖a8 ♖d6 42. ♗e4 ♗c5 43. ♔f1 ♖d1 44. ♔g2** If 44. ♔e2, then 44... ♖d6, threatening ♘d4. **44... ♖d6 45. ♗b1 ♗d4** Interesting is 45... ♖b6 46. ♗a2 ♖b2?! 47. ♖a6 ♖f2 48. ♔h3 ♖a2 49. ♖a2 e4 with an unclear position. **46. ♖a3! ♘c7 47. ♗a2 ♔e8 48. ♖f3 ♘e6 49. ♗b1! ♘c5 50. ♖f8 ♔e7?** A decisive mistake. Black could have offered the most tenacious resistance by 50... ♔d7 51. ♖g8 e4 52. ♗f8 ♖f6 53. ♗c5 ♗c5 54. ♗e4 ♖f2 55. ♔h3 ♗d6. **51. ♖g8** Now White is winning. **51... e4** [or 51... ♖b6 52. ♗g6 ♖b2 53. ♗g5 ♔e6 54. ♖f8+–] **52. ♗f8** Black resigned. 52... ♔f7 53. ♗a2+–

Huebner - Ftacnik
Poljanica Zdroj, 1995



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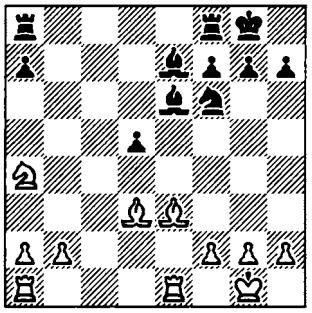
655. White has a small edge, but he is unable to win if Black defends correctly. Having made some inaccuracies, Ftacnik step by step finds himself in a hopeless position. **1. g4 ♗d5 2. ♗c2 g6 3. ♘g3 ♔e7** The first inaccuracy. After 3... ♗d6 4. ♘e4 ♗e7 followed by ♔f7 the game is equal. **4. ♘e4 ♘d8 5. g5! fg 6. ♘g5 h6 7. ♘e4** White has achieved something: he has the strong e4-square, while the black g6- and h6-pawns are weak. These advantages, however, are insufficient for a win. **7... ♔f7 8. ♘c5 ♗d6 9. ♘e4 ♗c7 10. ♘c3 ♗e6 11. ♔g2 g5?** This move weakens the light squares. Better is 11... ♘c6± **12. ♗e4 ♗d6 13. ♘e2 ♗c4 14. ♘g3 ♔e6 15. ♔f3** The king is heading for h5. **15... ♗d5** If 15... ♔f6, then 16. ♔g4 with the idea of 17. f4. **16. ♔g4 ♗e4 17. ♘e4 ♘f7 18. ♔h5 b6?** After this mistake Black is hardly able to save the game; correct was 18... ♔f5! 19. ♘d6 (or 19. ♘g3 ♔f6 20. f4 gf 21. ef ♗c7) 19... ♘d6 20. ♔h6 g4. **19. ♔g6 ♗f8 20. ♗c3 ♘h8 21. ♔h7 ♘f7 22. ♔g8 ♗e7 23. f3 h5** White threatened ♔g7, ♘g3 and e4 fol-

lowed by ♘f5. **24. ♔g7 g4 25. fg hg 26. ♔g6 a5 27. ♔h5 ♔d5 28. ♘d2 ab 29. ♗b4 ♗b4 30. ab ♔c6 31. ♔g4** The game transposed into a knight ending in which the h-pawn becomes a decisive factor. **31... ♔b5 32. ♔f5 ♔b4 33. ♔g6 ♘d8 34. ♔f6!** ("shoulder-charging") **34... ♔c3 35. ♘b1 ♔c4 36. h4 ♔d5 37. h5 ♘e6 38. ♘c3 ♔d6 39. ♘e4 ♔d7 40. h6 ♘f8 41. ♔f7** Black resigned.

Fischer - Petrosian
Buenos Aires, 1971



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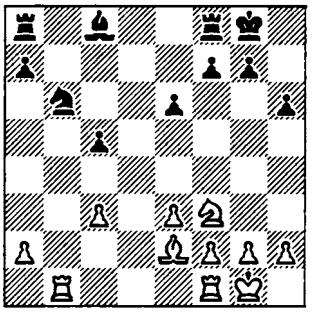
656. Black's weak pawns at a7 and d5 secure White a clear advantage. Fischer skillfully converts it into a win. **1. ♗c5!** The exchange of the dark-squared bishops is in White's favor. **1... ♖fe8 2. ♗e7 ♖e7 3. b4!** Preventing 3.. a5. **3... ♔f8** [3... a5 fails to 4. b5!] **4. ♘c5 ♗c8 5. f3 ♖c7** There is nothing better. **6. ♖e5 ♗d7 7. ♘d7!** Black threatened 7... ♗b5, whereas 7. a4 would be met by 7... ♗c6, preparing 8... ♘d7. **7... ♖d7 8. ♖c1 ♖d6 9. ♖c7 ♘d7 10. ♖e2 g6 11. ♔f2 h5** Black is nearly in zugzwang. Bad is 11... ♘b6 in view of 12. ♖ee7; whereas on 11... a5 strong is 12. b5. **12. f4 h4 13. ♔f3 f5 14. ♔e3 d4 15. ♔d2 ♘b6 16. ♖ee7 ♘d5 17. ♖f7 ♔e8 18. ♖b7 ♘b4 19. ♗c4** Black resigned.

The following ending is another masterpiece.

Karpov - Kasparov
Moscow, 1984



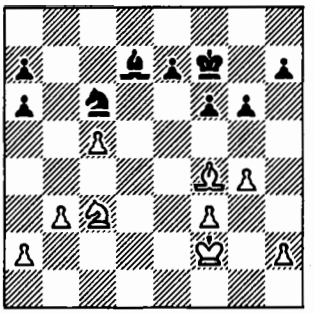
657 △ ±

657. The position may seem to be completely equal, but this is not the case. White's pieces are more active and the black pawns at a7 and c5 may become targets for attack. **1. ♖fc1!** A strong preventative move. First, White intends to transfer his b1-rook to a5, and protects the c3-pawn beforehand. Second, he prepares to bring his king to the center. **1... ♗b7** Another bishop's move, 1... ♗d7, has its own drawbacks. In this case Black has to consider the eventual invasion ♗a6 followed by ♘e5. **2. ♔f1 ♗d5** Or 2... ♗c6 3. ♘e5 ♗a4 4. ♗a6 ♖fd8 5. ♗e2 threatening 6. ♘d3. **3. ♖b5! ♘d7** Now 3... ♗a2 is impossible due to 4. c4 - the rook at c1 begins to play!; Deserving attention was 3... ♖ac8 4. ♖a5 ♖c7 5. c4 ♗a8 with a worse, but defensible position. **4. ♖a5 ♖fb8** Black threatens to invade 5... ♖b2, but White parries this threat by a series of pre-

ventive moves. **5. c4! ♗c6 6. ♘e1! ♖b4** [6... ♖b2 7. ♘d3] **7. ♗d1!** Preventing 7... ♖a4. **7... ♖b7 8. f3 ♖d8 9. ♘d3 g5 10. ♗b3!** If the immediate 10. ♘c5, then 10... ♘c5 11. ♖c5 ♖b2! 12. ♖c6 ♖dd2! with good drawing chances for Black. **10... ♔f8 11. ♘c5 ♘c5 12. ♖c5 ♖d6 13. ♔e2 ♔e7 14. ♖d1! ♖d1 15. ♔d1 ♔d6 16. ♖a5 f5!?** Passive tactics are unpromising, therefore Black attempts to obtain counterplay even at the cost of weakening his K-side pawns. **17. ♔e2 h5 18. e4** Also possible is 18. ♔d3 followed by e4. **18... fe 19. fe ♗e4 20. ♖g5 ♗f5 21. ♔e3** The preliminary 21. h4, fixing the h5-pawn, was probably even stronger. **21... h4 22. ♔d4 e5 23. ♔c3 ♗b1 24. a3** The immediate 24. ♖g4!? deserved attention. **24... ♖e7 25. ♖g4 h3!** This is stronger than 25... e4 26. ♗d1 ♖f7 27. ♔d4± **26. g3 ♖e8 27. ♖g7 ♖f8 28. ♖a7 ♖f2 29. ♔b4 ♖h2** [29... ♖b2 does not save either in view of 30. c5 ♔c6 31. ♔c4 ♗c2 32. ♖a6 ♔c7 33. ♗c2 ♖c2 34. ♔d5 ♖h2 35. ♖a7 ♔b8 36. ♖h7 ♖h1 37. ♔e4! h2 38. ♔f3 ♖a1 39. ♖h2 ♖a3 40. ♔g4 ♖c3 41. ♖e2 ♖c5 42. ♔f5, and White wins.] **30. c5 ♔c6 31. ♗a4 ♔d5 32. ♖d7 ♔e4** No better is 32... ♔e6 33. c6 ♖b2 34. ♗b3 ♖b3 35. ♔b3 ♗e4 36. ♖d8 ♗c6 37. ♖h8 ♗g2 38. a4 ♔f5 39. ♖h4+– **33. c6 ♖b2 34. ♔a5! ♖b8** [34... h2 35. c7 h1♕ 36. ♗c6+–] **35. c7 ♖c8 36. ♔b6 ♔e3 37. ♗c6 h2 38. g4 ♖h8 39. ♖d1 ♗a2 40. ♖e1 ♔f4 41. ♖e4 ♔g3 42. ♖e5 ♔g4 43. ♖e2** Black resigned.

658. Black's advantage may be approximately evaluated as 6:4. The white pawns at f3 and g4 are weak,

Neverov - Dreev
Tallin, 1986



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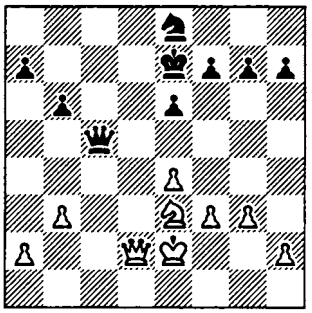
the pawns at a2 and c5 may become weak in the future, and which is the most important, White's knight is tied up to the c3-square. A win, however, is difficult. **1. ♗d2** Passive tactics lead to a defeat. Better is 1. ♗c7! e5 (1... ♔e6 2. ♔e3 ♘e5 3. ♗e5 ♔e5 4. b4) 2. ♔e3 ♔e6 3. ♘e4 or 3. ♗d6∓; Another promising move is 1. g5, intending to get rid of the g4-weakness. For example, 1... e5 2. ♗d2 f5 3. ♘d5 followed by 4. ♘b4 with roughly equal chances. **1... ♘e5!** Threatening 2... ♗c6. **2. ♔g3 ♗c6 3. f4 ♘d3! 4. ♗e3 e5! 5. fe fe 6. ♔h4** White's king is cut off from the Q-side. **6... ♔f6 7. ♔g3 ♔e6 8. ♔h4 ♔f6 9. ♔g3 a5!** Black improves his position. **10. ♗g1 a6! 11. ♗e3 ♔e6 12. ♔h4 ♗h1 13. ♔g3** If 13. ♔g5 ♗f3! 14. ♔h4, then 14... ♔d7 15. ♔g3 ♗h1 followed by 16... ♔c6. **13... ♔d7 14. ♘d1** White does not have any good move. **14... ♘b4 15. ♘c3 ♔c6 16. ♔h4 ♘c2 17. ♗f2 e4** The rest is clear. **18. ♔g5 e3 19. ♗g3 ♔c5 20. ♘e2 ♗f3 21. ♘g1 ♗d1 22. h3 h5!** The simplest. **23. ♔g6 hg 24. hg** [or 24. h4 e2 25. h5 e1♕ 26. ♗e1 ♘e1 27. h6 ♘f3!–+]

24... ♗g4 25. ♔g5 ♗d1 26. ♔f5 ♔d4 27. ♔e6 ♘b4! 28. ♗e1 ♘a2 29. ♗a5 ♘c1 30. b4 ♗g4 31. ♔d6 e2 White resigned.

Gheorghiu - Karpov
Luzern, 1982



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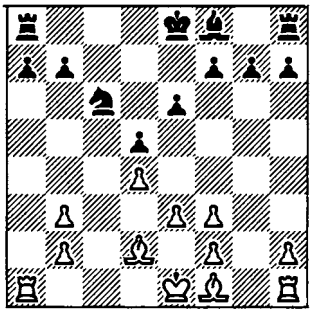
659. The position is nearly equal. "Black has two small advantages: his king is better shielded by the pawns, and his queen is more active" (A.Karpov). **1. ♕c2 ♕h5 2. ♘f1** Dangerous is 2. h4 due to 2... g5 or 2... ♕e5. **2... ♔d7 3. ♕c3** Correct is 3. ♕d3 ♘d6 4. ♕a6 ♕b5 5. ♕b5 ♘b5 6. ♔d3 with a probable draw. **3... f6 4. h4 ♘d6 5. ♔f2 ♘b5 6. ♕d3** [6. ♕c4 ♕e5] **6... ♔e7 7. ♘e3 ♕c5 8. ♕d2 a5 9. ♕d3 ♘d4** Black has noticeably improved his position. **10. ♔g2** [10. a4 ♕b4 11. ♘c2 ♕b3∓; or 10. ♕c4 ♕d6∓] **10... ♘c6! 11. a4 ♘e5** [11... ♕d4 12. ♕c2!] **12. ♕d2 ♕d6 13. ♕c3?** This leads to serious difficulties. Better is 13. ♕c2! ♕d3 14. ♔f2. **13... ♕d3 14. ♕d3 ♘d3 15. ♘c4 ♘c1! 16. ♘b6** An attempt of 16. b4 does not work because of 16... ab 17. ♔f2 ♔d7 18. ♘b6 ♔c6 19. ♘c4 ♔c5 20. ♘b2 ♔d4 21. a5 ♔c5! **16... ♘b3 17. e5!?** The best chance. **17... fe 18. ♘c4 ♔d7 19. ♔f2 ♔c6 20. ♘e5** [or 20. ♔e3 ♔d5 21. ♘b6 ♔c5 22. ♘d7 ♔b4−+] **20... ♔d5 21. ♘d3 ♘c5 22. ♔e3** [22. ♘b2 ♔d4−+] **22... ♘a4** The rest is clear. **23. ♘f4 ♔e5 24. ♘d3 ♔d6 25. ♔d4 ♘b6 26. ♘e5 h6 27. ♘f7 ♔e7 28. ♘e5 a4 29. ♔c3 ♔d6 30. ♘d3 ♘d5 31. ♔b2 ♘e3** White resigned.

Panchenko - Kuporosov
Pardubice, 1994



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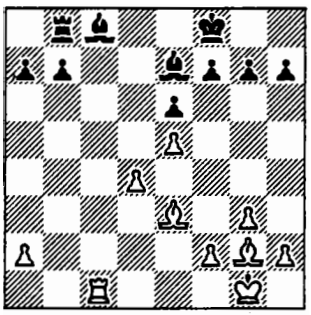
660. After the opening **1. ♘f3 d5 2. c4 c6 3. e3 ♘f6 4. ♘c3 ♗g4 5. ♕b3! ♕b6 6. cd ♕b3 7. ab ♗f3 8. gf ♘d5 9. ♘d5 cd 10. d4 ♘c6 11. ♗d2 e6** the game, passing the middlegame, has transposed into an ending. This event often occurs in modern chess. The position is approximately equal, and White's only possible plan is to utilize the a-file. Black's position, however, is very solid and White's win is questionable. **12. ♖a4!** Preventing 12... ♗b4. If 12. ♗b5?, then 12... ♔d7∓! **12... ♗d6 13. b4 ♔d7 14. b5 ♘e7 15. ♗d3 f5?!** A dubious decision. Black prevents the e3-e4 advance, but seriously weakens his K-side. **16. ♔e2 b6** Black intends to bring his a8-rook to b7 after the preliminary ♘c8. **17. ♖ha1 ♘c8 18.**

♖g1! As long as the a7-pawn is Black's only weakness, White is unable to win. Therefore, White tries to create another weakness in the opponent's camp, this time on the K-side. **18... g6** On 18... ♖g8 unpleasant is 19. e4! **19. h4 ♘e7 20. ♖ga1! ♘c8** [20... ♗b8 looks ugly.] **21. h5 ♖b8** After 21... gh 22. ♖h1 the h7-pawn becomes hopelessly weak; whereas 21... g5 would be met by 22. h6!± **22. ♖h1 ♖g8 23. hg hg 24. ♖h7** White's advantage is obviously magnified. **24... ♗e7 25. e4!** It is to White's benefit to open up the game. **25... ♖b7** [25... fe 26. fe de 27. ♗e4 is clearly in White's favor.] **26. ♖a1 ♔d8** [26... ♘d6 27. ♗g5] **27. ♖g1 ♘d6 28. ♗f4! fe** More stubborn would have been 28... ♖d7. **29. fe de** After 29... ♘e4 30. ♗e4 de 31. ♔e3 Black also faces unpleasant problems. **30. ♗d6 ed 31. ♔d3 ♖d7** Better is 31... ♔e8 followed by 32... ♖d7. **32. ♗e5?!** White has missed a deadly blow, 32. ♖g6!, but he is winning in any case. **32... g5 33. ♔e4 ♔e8 34. ♖c1** From the other side. **34... g4 35. ♖c6 ♖f8 36. ♗g3 ♔d8** [or 36... ♖f6 37. ♗h4 followed by ♖c8] **37. ♖e6 ♗f6 38. ♖d7 ♔d7 39. ♖d6 ♔e7 40. ♖c6 ♖d8?** A blunder, but Black's position was hopeless anyway. **41. ♖f6** Black resigned.

661. 1. ♗h3! The immediate 1. d5 is also possible, for example 1... ed 2. ♗d5 ♗e6 3. ♗e6 (or 3. ♗a7 ♖a8 4. ♗e6 fe 5. ♗e3 ♖a2 6. ♖c8 ♔f7 7. ♖c7 ♔f8! 8. ♖b7 ♖a5±) 3... fe 4. ♖c7, and White has an edge. **1... ♔e8 2. d5 ♗d7 3. d6 ♗d8 4. ♗g2 b6 5. f4 ♖c8 6. ♔f2 ♖c1 7. ♗c1** Now V.Kramnik has his word: "It is hard to give a definite conclusion, whether or not this ending is won for White. I think, the position is playable." **7... ♗b5 8. ♗e4** Black is faced with a difficult choice: which pawn to move? **8... h6** After 8... g6 White can advance his K-side pawns by g4 and f5. **9. ♗e3 ♔d7 10. ♔e1 ♗c6 11. ♗d3** Of course, not 11. ♗c6. **11... ♗d5 12. a3 f6** An arguable decision - Black voluntarily weakens his e6- and g7-pawns. **13. ♔d2 fe 14. fe ♔c6** If 14... ♗g5, then 15. ♗f4! followed by h4. **15. ♔c3 ♗f3 16. ♗c4 ♗d5 17. ♗a6 ♗f3 18. ♔d4 ♗d5 19. a4**"Now my task is to drive the king away from the c6-square" (V.Kramnik). **19... ♗b3** After 19... ♔d7 20. ♗b5 ♗c6 21. ♔c4! Black ends up in zugzwang and loses: 21... a6 22. ♗a6 ♗a4 23. ♗b5 ♗b5 24. ♔b5 followed by 25. h4! and 26. ♗xb6+– **20. ♗b5 ♔b7 21. ♗d7 ♗d5 22. ♔c3 ♗a2 23. ♔b4 ♗d5** Perhaps, it makes sense to go for 23... g5?!. By the way, White could have prevented this move by means of 23. h4. **24. h4 ♗a2 25. ♗d2** White's plan is to transfer his bishop to f8 via a3. **25... ♗d5 26.**

Kramnik - Lautier
Horgen, 1995



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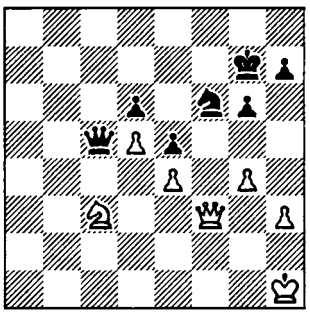
♗c1 ♗a2 27. ♔c3 ♗d5 28. ♗a3 This is the position White aimed at: Black is defenseless from ♗e8 and d7 followed by ♗f8. **28... ♗a2** If 28... ♗c6, then 29. ♗e6 ♗a4 30. ♗f7+– **29. ♗e8 ♗d5 30. d7 ♗c6 31. ♗f8 ♗a4 32. ♗g7 ♔c7 33. ♗h6 ♗d7 34. ♗f7 ♔c6 35. h5** Simpler is 35. ♗g5 ♗c7 36. ♔d4+– **35... ♔d5 36. ♗g7 ♗g5 37. g4 ♔e4 38. h6 ♗h6 39. ♗h6 ♔e5 40. g5 ♔f5 41. g6 ♔f6 42. ♗g5 ♔g7 43. ♔d4 ♗a4 44. ♔e5 ♗c2 45. ♗f6 ♔f8 46. ♔f4** Black resigned.

Gelfand - Topalov
Amsterdam, 1996



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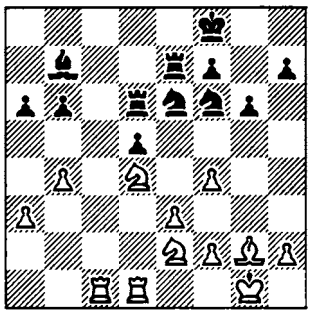
662. Black is better. "An unpleasant position, I have to play very accurately. The difference in knights is particularly noticeable: while his knight attacks my knight defends." (B.Gelfand). **1... ♕a3 2. ♔g2 ♕b2 3. ♔g1 ♕c1 4. ♔g2 ♕d2 5. ♔f1 h6!** Black has improved his queen's position and now threatens the ♘h7-g5 maneuver, winning the e4-pawn. **6. ♘e2 ♕d1 7. ♔f2 ♕c2 8. ♔e3 ♕b1 9. ♘g3 ♕e1 10. ♔d3 ♕g1 11. h4?** White threatens 12. h5, but weakens his g4-pawn. Better is 11. ♕e3 with some drawing chances. **11... ♕b1 12. ♔e2?** This retreat loses a pawn. Necessary was 12. ♔d2, not allowing the enemy queen onto the c-file. **12... ♕c2 13. ♔f1** [or 13. ♔e3 ♕c8 14. g5 hg 15. hg ♕c1] **13... ♕c8! 14. h5** [14. g5 hg 15. hg ♕c1] **14... ♘g4 15. ♕e2 ♕c1 16. ♔g2 ♕f4 17. hg ♔g6 18. ♕f3 ♔g5 19. ♘f5 ♕d2 20. ♔g1 h5 21. ♘g7? ♕c1! 22. ♔g2 ♕b2 23. ♔g1 ♕a1 24. ♔g2 ♕a2** White resigned. 25. ♔g1 ♕a7–+

Gelfand - Karpov
Vienna, 1996

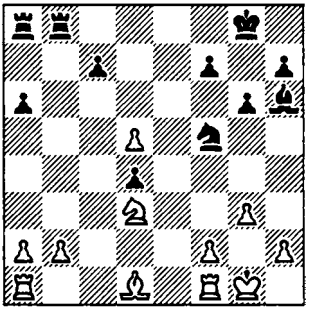


663 △ ±

663. White has an advantage. By **1. a4!** he intends to create the second weakness in the opponent's camp. **1... ♘d8 2. a5 ♗c6!** Worse is 2... ♘c6 3. ♘c6 ♗c6 4. ♘d4 ♗b7 5. ♖c2± **3. ♘c3 ♗e8 4. ♗f1 ba** Deserving attention was 4... b5!? In this case it would be more difficult for White to get to the a6-pawn. **5. ba ♖b7 6. ♖a1!** A strong preventative move. If the immediate 6. ♖b1, then 6... ♔e7 7. ♖b7 ♘b7, and the a5-pawn is attacked. **6... ♖c7** Better is 6... ♔e7; but not 6... ♘e4? 7. ♘db5! **7. ♘a2 ♖b7 8. f3 ♘e6 9. ♖db1! ♖e7** No better is 9... ♖b1 10. ♖b1 ♘d4 11. ed threatening 12. ♘b4

and 12. ♖b6. **10. ♘b4 ♘c5** [or 10... ♘d4 11. ed ♖a7 12. ♘d3] **11. ♖c1 ♖b7 12. ♖ab1 ♘fd7 13. ♘bc6 ♖c7 14. ♘e5 ♔e7 15. ♖c3 f6 16. ♘d7 ♔d7 17. ♖b8 ♘e6 18. ♖c7 ♘c7 19. ♔f2 ♔e7 20. f5! g5 21. ♔e1** Black's position is hopeless anyway, and Karpov makes an attempt to transpose into a rook ending without a pawn. **21... ♗b5 22. ♗b5 ♘b5 23. ♘b5 ab 24. ♖b5 ♖c6** There is nothing better. **25. ♖d5 ♖c3 26. ♔d2 ♖a3 27. ♔c2!** The simplest. **27... ♖e3 28. ♔b2 ♖e2** [28... ♖f3 29. a6+–] **29. ♔b3 ♖h2 30. a6 ♖h1 31. ♔b4 ♖a1 32. ♖a5 ♖b1 33. ♔c5 ♖b8 34. a7 ♖a8 35. ♔c6 h5 36. ♔b7** [36. ♖a6! wins immediately.] **36... ♖a7 37. ♔a7 ♔d6 38. ♔b6 h4 39. ♖c5 h3 40. ♖c2 ♔e5 41. ♖h2 ♔f5 42. ♖h3 ♔f4 43. ♔c5 f5 44. ♔d4 g4 45. fg fg 46. ♖h8 ♔f3 47. ♔d3** Black resigned.

Karpov - Kamsky
Elista, 1996

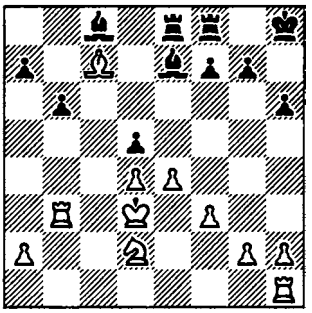


664 △ ±

664. His strong blockading knight secures White an advantage. The presence of the opposite colored bishops does not help Black much because there are so many other pieces on the board. A.Karpov skillfully converts his advantage into a win. **1. ♖e1 a5 2. ♗g4 ♘d6 3. ♖e2** With the idea of 4. ♖c2. **3... a4** Black should have kept this pawn on a5. **4. a3! ♖a5 5. ♖c2!?** Another promising continuation is 5. ♗f3 ♖b3 6. ♖d1 followed by ♖c2. **5... ♖d5 6. ♖c7 ♖a5 7. ♗f3 ♗g5 8. ♖d1!** Threatening 9. ♘b4. **8... ♖c8 9. ♖c8 ♘c8 10. h4 ♗f6 11. ♖c1 ♘d6 12. ♔f1 ♗e7** Black sticks to waiting tactics. **13. ♔e2 ♔f8 14. ♖c7 ♗f6 15. ♔d2 h5 16. ♔e2** White does not hurry. **16... ♘f5?** Under time pressure Black loses a pawn. More stubborn would have been 16... ♗e7 17. ♘f4 ♖b5 18. ♘d3 ♖a5, although in this case White would also have a clear advantage after 19. ♘b4. **17. ♖c4! ♘d6 18. ♖b4 ♖a6 19. ♘c5 ♖a7 20. ♔d3 ♖c7 21. ♘a4**+– The rest is clear. **21... ♖c1 22. ♘b6 ♗g7 23. a4 ♖a1 24. ♘d7 ♔e8 25. ♘c5 ♔e7 26. ♔c2! ♖f1 27. ♘d3! ♖a1 28. ♔b3 f5 29. ♖b6 ♗h6 30. ♗d5 g5 31. ♖a6 gh 32. gh ♖d1 33. ♗c4 ♖h1 34. a5 ♖h4 35. ♗d5** Black resigned.

We have considered examples in which the decisive role was played by strategic ideas, schemes and plans. In the endgame, however, this is by no means always the case. The following examples confirm this statement; the decisive role in them is played by tactics and accurate calculation of variations.

Alekhin - Nimzowitsch
Zurich, 1934



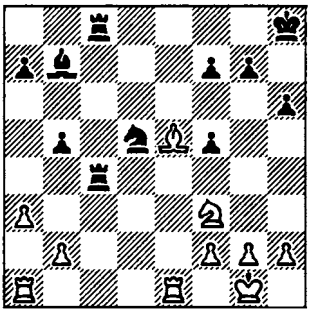
665 △ =

665. Chances are roughly equal. By sacrificing the exchange White tries to seize an initiative. **1. ed!?** Otherwise Black plays 1... ♗e6. **1... ♗a6 2. ♔c2 ♖c8 3. ♖c3 ♗b4 4. d6 ♗c3 5. ♔c3 ♗b5** Stronger is 5... ♖c7! 6. dc ♖c8 7. d5 ♖c7 8. ♔d4 ♖c2 with an approximately equal position. **6. ♘c4 f6 7. a4 ♗d7** Bad is 7... ♗a4 8. ♖a1 b5 9. ♘b2 with a clear advantage to White. **8. a5 ba 9. ♘a5 ♖f7 10. ♘b3 ♗b5 11. ♔b4 a6 12. d5 ♔g8** If 12... ♖cc7, then 13. dc ♖c7 14. ♘c5+– **13. ♘d4 ♗e8 14. ♖a1 ♖a8 15. ♔a5 ♖d7 16. ♔b6 ♖f7 17. ♔b7 ♖d8 18. ♖a6** The rest is clear. **18... ♖dd7 19. ♔b6 ♖f8 20. ♘e6 ♗f7 21. ♘c5** The simplest. **21... ♗e8 22. ♖a8 ♔f7 23. ♘d7 ♗d7 24. ♗d8! ♔g6 25. ♔c7 ♗b5 26. ♖a5 ♗e8 27. ♗e7** Black resigned.

In the following ending a sharp tactical clash ended in Black's favor.

666. 1. ♘d4!? The only opportunity of counterplay; otherwise Black gradually realizes his extra pawn. **1... f6!** Black accepts the challenge. **2. ♘f5 fe 3. ♘d6** This is the point of White's idea. **3... ♘f4!** If 3... ♖8c7, then 4. ♘c4 ♖c4 5. ♖e5 with an unclear position. **4. ♘b7** Bad 4. ♘c8 ♖c8 5. ♖e5 because of 5... ♘g2 with a clear advantage to Black. **4... ♘d3 5. ♘d6!** There is no other way. **5... ♘e1 6. ♘c4** [6. ♘c8 loses due to 6... ♘c2–+] **6... ♘c2 7. ♘d6 ♖d8!** After 7... ♖c6 8. ♘f5! ♖f6 9. ♖c1 White saves the game. **8. ♘b7 ♖d2 9. ♖c1** More drawing chances could have been retained by the passive 9. ♖b1. **9... ♘d4 10. ♖c8 ♔h7 11. h4 ♖b2 12. ♖a8 ♘e2** Also good is 12... ♖a2 13. ♖a7 b4, winning. **13. ♔h2 ♘f4 14. ♔g1 ♘d3** Black's knight and rook perfectly coordinate. **15. ♘d6 ♘f2 16. ♖a7 ♘g4 17. g3** [17. ♖f7 does not save either in view of 17... ♘e3 18. ♘f5 ♖g2 19. ♔h1 ♖f2 20. ♘h6 ♖f6!] **17... ♘e3 18. ♔h1 ♔g6 19. ♖b7** [or 19. ♘e8 ♔f5 20. ♖g7 ♘c4] **19... ♖d2! 20. ♘b5 ♘f5 21. g4 ♘h4 22. ♔g1** (22... ♘f3–+ was threatened) **22... ♖g2 23. ♔f1 ♖g4 24. ♖a7 ♘f5 25. a4 h5 26. a5 h4 27. ♖a8 h3** White resigned.

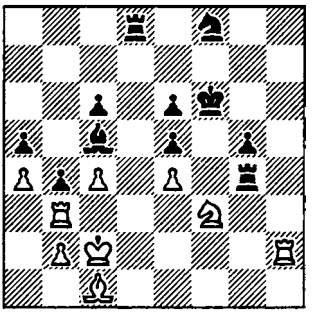
Uhlmann - Karpov
Skoplje, 1976



666 △ ∓

667. Black has two extra pawns, and his position seems to be firm. White's next move, however,

Nezhmetdinov - Filip
Bucharest, 1954

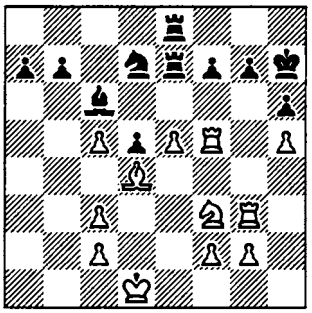


667 △

changes sharply the situation on the board. **1. ♘g5! ♔g6** Black loses after both 1... ♖g5 2. ♖f3 ♔g6 3. ♗g5 ♔g5 4. ♖g2 ♔h4 5. ♖f1 ♔h3 6. ♖g8 ♔h2 7. ♖f6!, mating; and 1... ♘g6 2. ♖h6! ♖g2 3. ♔b1 ♖d1 4. ♖f3 ♔g7 (or 4... ♔e7 5. ♖g6 ♗d4 6. ♖f7 ♔d6 7. c5! ♔c5 8. ♘e6 ♔c4 9. ♖g2) 5. ♖f7+– **2. ♖bh3 b3** There is nothing better. **3. ♔b3 ♖d1 4. ♘f3! ♗d4** [If 4... ♖c1, then 5. ♘e5 ♔g5 6. ♖h5 ♔f4 7. ♘g4 ♔g4 8. ♖c5+–; or 4... ♖e4 5. ♖h6 ♔f5 6. ♖2h5 ♔g4 7. ♘e5+–] **5. ♔c2 ♖f1 6. ♗e3!** This decides. **6... ♔f6** [6... ♗e3 fails due to 7. ♘e5] **7. ♘d4 ed 8. ♗d4 e5 9. ♗c3 ♖ff4 10. ♖d3 ♖e4 11. ♖d6 ♔e7 12. c5! ♖a4 13. ♖c6 ♖ac4 14. b3 ♖ce4 15. ♖h8 ♖h4 16. ♖c7 ♔d8 17. ♖h4 ♖h4 18. ♗a5 ♔e8 19. c6 ♖h6 20. ♖c8! ♔f7 21. ♗b4 ♘e6 22. c7 ♖h2 23. ♔b1 ♘c7 24. ♖c7** Black resigned.

668. The position seems to be equal, but by tactical means White manages to obtain a material advantage. Then he converts it into a win by precise play. **1. ♖f4! ♘f8 2. ♖fg4 g5?!** A dubious decision, though after 2... ♘e6 3. ♘h4 ♗d7

Short - Ivanchuk
Horgen, 1995

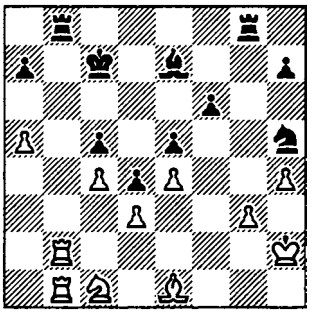


668 △ ±

4. f4 White also has an edge. **3. hg ♘g6** On 3... fg there follows 4. ♖h4! ♘e6 5. ♖gh3 h5 6. g4. **4. ♖h3! ♗d7 5. ♘g5 ♔g8** [5... ♔g7 6. e6+–] **6. e6! ♗e6** [or 6... fe 7. ♖h6+–] **7. ♘e6 ♖e6 8. ♖h6 ♖e1 9. ♔d2 ♖8e2 10. ♔d3 ♔f8** (11. ♖h8 was threatened) **11. ♖h5 ♖e4 12. ♖e4 de 13. ♔d2! ♖b1 14. c6! bc 15. ♗a7 ♔e7 16. ♗d4** White has an extra pawn, and his bishop is stronger than the opponent's knight. **16... ♖b5?** Black should have kept the rook from being exchanged; now White wins easily. **17. ♖b5 cb 18. c4 bc 19. ♔c3 ♘f4 20. g3 ♘e6 21. ♔c4 ♔d6 22. ♗f6 ♔c6 23. g4 ♔d6 24. c3 ♔c6 25. ♗e5 ♘c5 26. ♔d4 ♘d3 27. ♗g3 ♘c5 28. ♗f4** Black resigned.

669. 1. a6! By threatening ♖b7, White forces his opponent to exchange both pairs of rooks. This allows White to bring his king into play with decisive effect. Already here I planned a piece sacrifice which occurred in the game. **1... ♖b2 2. ♖b2 ♖b8 3. ♗a5!** Winning a tempo. **3... ♔c8 4. ♖b8 ♔b8 5. ♔h3 ♘g7 6. ♔g4 ♔c8 7. ♘b3**

Panchenko - Lputian
Irkutsk, 1983



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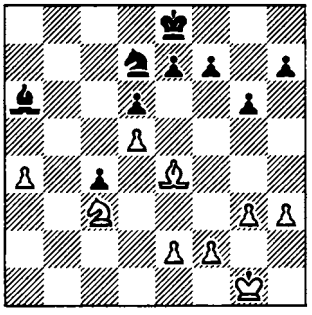
zugzwang. **7... ♘e8 8. ♔h5 ♗f8 9. g4! ♔d7** Black also loses after 9... ♘g7 10. ♔h6 ♘f5 11. ♔h7 ♘h4 12. ♔g8 ♗e7 13. ♔f7 ♔d7 14. ♗b6!+– **10. ♘c5!** This decides. **10... ♗c5 11. ♔h6 ♔e6 12. ♔h7 ♔f7** After 12... ♗e7 13. ♔g6! the h-pawn becomes dangerous. **13. g5 fg 14. hg ♗e7 15. g6 ♔f8** Or 15... ♔f6 16. ♗b6! ♗f8 17. ♗a7 ♘c7 18. ♗c5 ♗g7 19. a7, and White wins. **16. ♗b6! ♘f6** [16... ♗f6 17. ♗c5! ♗e7 18. ♗a7+–] **17. ♔h8 ♘e8 18. ♗a7 ♗f6 19. ♔h7 ♘c7 20. ♗c5 ♔e8 21. a7 ♔d7 22. ♗b6 ♘a8 23. ♗a5 ♔e8 24. g7** Black resigned.

Vaganian - Rashkovsky
Moscow, 1981

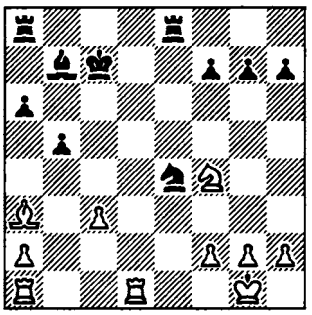


670 △

670. The position is double-edged. Black intends to break through with his king to b4, while White tries to exploit the weakness of the f7- and h7-pawns. Who will be quicker? Here the exact calculation of variations is crucial. **1. f4! ♔d8** Black cannot wait passively because in this case the a-pawn may become too dangerous. **2. h4! ♔c7 3. a5!** By sacrificing a pawn White wins time for a pawn advance on the K-side. **3... ♘c5 4. ♔f2 ♘b3 5. g4 ♔d8** This retreat is forced in view of White's threat to sacrifice the bishop at g6. **6. h5 ♔e8** [6... gh 7. g5!] **7. h6! ♘a5 8. f5 ♔f8 9. g5 ♘b3 10. ♔e3 ♘c5 11. ♗c2 ♗c8** If 11... ♘d7, then 12. ♔d4 followed by ♗a4 and f6. **12. f6! ♗h3?** This leads to sad consequences. By 12... ♘d7 with the idea of ♘e5-g4 Black could have achieved a draw. **13. ♗a4! ef 14. gf** Threatening ♗c6 followed by ♘b5. **14... ♘a4 15. ♘a4 g5** Passive tactics could not save Black also due to the weakness of the d6- and h7-pawns. **16. ♘c3 g4 17. ♔f2! ♔e8 18. ♘b5 ♔d7 19. e4!** Zugzwang. **19... ♔d8 20. ♘d6 c3 21. ♘f7 ♔c7 22. ♘e5 g3 23. ♔g3 c2** [23... ♗c8 24. f7+–] **24. ♘d3 ♗f1 25. ♘c1 ♔d7 26. e5 ♗c4 27. d6 ♗e6 28. ♔f4 ♔c6** Black resigned.

671. White manages to organize an attack on the black king, exploiting the fact that the a8-rook has not yet been developed. **1. f3 ♘f6 2. ♗d6 ♔b6 3. c4! ♖ac8** [3... ♖ad8] **4. cb ab 5. a4!** Exposing the enemy king. **5... ♖cd8 6. ab ♖d7 7. ♖d4! ♖ed8 8. ♖ad1 ♖c8** Losing is 8... g5? 9. ♗e7 ♖d4 10. ♗d8 ♔c5 11. ♖d4 ♔d4 12. ♗f6+– **9. ♗e5 ♖e7**

Karpov - Tal
Bugojno, 1980



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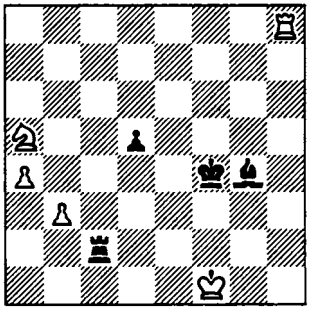
9... ♖d4 does not save Black either in view of 10. ♗d4 ♔b5 11. ♗f6 gf 12. ♖d7+– **10. ♖d6 ♔b5 11. ♖b1 ♔c4** [or 11... ♔c5 12. ♘d3 ♔c4 13. ♖b4 mate; 11... ♔a5 12. ♖d2 ♖c4 13. ♖a2 ♖a4 14. ♗c3+–] **12. ♖d4 ♔c5** [12... ♔c3 13. ♖d3 ♔c2 14. ♖b2 ♔c1 15. ♘e2 mate] **13. ♘d3** Black resigned. A lightning attack.

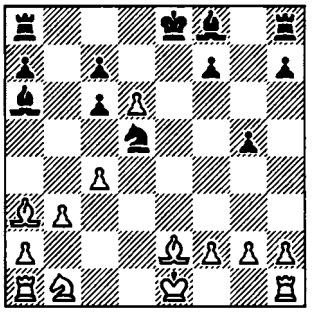
Flear - Gurevich M.
Clishi, 1993



672 ▲ –+

672. White's knight and especially king are placed badly. Black exploits this factor and, despite limited material on the board launches a crushing offensive on the opponent's position. **1... d4!** Nothing is achieved by the immediate 1... ♔g3 2. ♖e8! ♖c1 3. ♖e1, and White holds his ground. **2. ♘c4** [2... ♔g3 was threatened. White loses after both 2. ♖d8 ♔g3! 3. ♔e1 ♖e2! 4. ♔f1(4. ♔d1 ♖e8–+) 4... ♖e5! (threatening 5... ♗h3 followed by 6... ♖e1 mate) 5. ♖g8 (the only move) 5... ♖a5 6. ♖d8 ♖e5!; and 2. ♖e8 d3! 3. ♘c4 ♔g3 4. ♖e3 (or 4. ♔e1 d2 5. ♘d2 ♖c1 mate) 4... ♗f3 5. ♖f3 ♔f3 6. ♔e1 ♔e4–+] **2... ♔g3 3. ♖e8** No better is 3. ♔e1 due to 3... d3! followed by 4... d2 and 5... ♖c1–+ **3... d3 4. ♖e3 ♗f3 5. ♖f3 ♔f3 6. ♔e1 ♔e4 7. ♔d1 ♔d4 8. ♔e1 ♔c3** White resigned.

Kasparov - Anand
New York, 1995

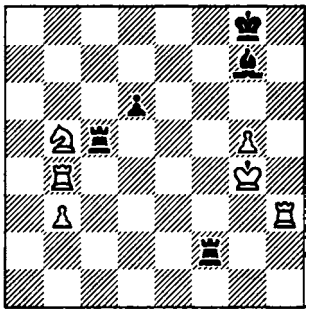


673 ▲ =

673. A sharp tactical battle soon ends in a draw. **1... ♗g7 2. cd ♗e2 3. ♔e2 ♗a1 4. ♖c1!** Worse is 4. ♘d2 ♗e5 5. ♘c4 cd6 6. dc O-O-O with good play for Black. **4... O-O-O!** Both opponents play excellently. Bad is 4... cd6 5. ♖c6 ♗e5 6. ♘d2 ♔d7 7. ♘c4 ♖hc8 8. ♗d6!; or 4... cd5 5. ♖c7 with an advantage to White in both cases. **5. ♖c6 ♖he8 6. ♔d3 ♖d7! 7. ♘c3** Dangerous is 7. ♘d2 due to 7... ♖e5! 8. ♔c4 ♖e2, and Black is better. **7... ♗c3 8. ♔c3 ♖e5** If 8... ♖e2, then 9. ♗c5 ♖a2

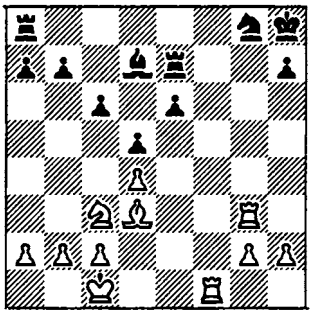
10. b4 with roughly equal chances. **9. ♔c4 ♖e4** [9... ♖e2 10. ♗c5]**10. ♔d3 ♖e5 11. ♔c4 ♖e4** Draw.

Van Der Sterren - Glek
Cermany, 1996

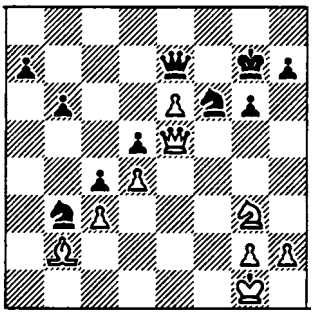


674 ▲

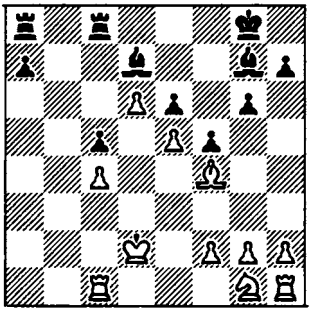
674. It is hard to believe that Black is able to win here. Nevertheless, he wins by exploiting the opponent's mistake on the next move. **1... ♗e5 2. ♖d3?** Correct is 2. ♘a3! with a draw. **2... ♖g2! 3. ♔h4** White also loses after both 3. ♔f3 ♖g3 4. ♔e2 (4. ♔e4 ♖g4−+) 4... ♖c2 5. ♔d1 ♖gg2 6. ♖g4 ♖gf2; and 3. ♔h3 ♖g5 4. ♘a3 (4. ♘d4 ♖c1) 4... ♖c7! 5. ♖b8 (5. ♖h4 ♖cg7 with the idea ♖g3, ♖g1) 5... ♔h7 6. ♘c4 ♖cg7−+ **3... ♖c1 4. ♘d4** No better is 4. ♖c4 ♖h1 5. ♖h3 ♖hg1−+ **4... ♖h1 5. ♖h3 ♗g3! 6. ♔g4 ♗e1 7. ♔f3 ♖f2 8. ♔g4 ♖g1** White resigned.



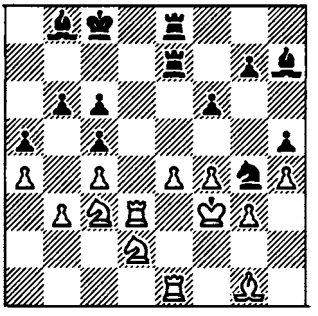
1 △ ±



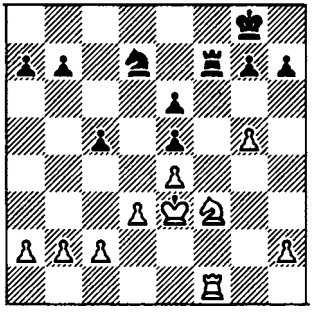
4 △ +–



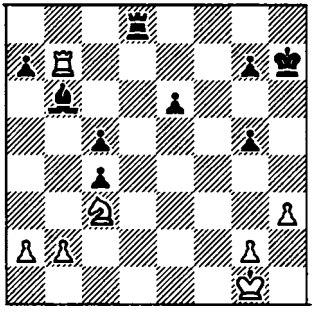
2 △ +–



5 ▲ –+



3 △ +–



6 ▲ –+

8. EXTRA EXCHANGE

1. 1. ♘c6! 1:0, Alekhin - NN, 1914

2. 1. ♘b8! [1. ♘b4? ♖a4−+ Schroll - Balinov, Donau 1992] **1... ♖a2 2. ♔b7=**

3. 1... ♘d3! 2. ♔f5 ♘c1 0:1 Raupp - Migl, Germany 1992

4. 1. ♖f3! [1. b6?? ♘e4 0:1,Carlier - Akopian, 1990**;** 1. ♖f2?? ♘e4−+**;** 1. ♖e6?? ♘e4 2. ♔g2 c3 3. ♔f1 c2−+**;** 1. ♔g2? ♘b5=**] 1... ♔e4 2. b6**+−

5. 1... ♘f3! 0:1 Timman - Nunn, Wijk aan Zee 1982

6. 1. ♖g6 fg 2. g5+− Macek - Porubzki, Yugoslavia-Hungary 1976

7. 1. ♔e2! ♖a1 2. d7 ♖a2 3. ♔e3 ♖a3 4. ♔e4 ♖a4 5. ♘d4 f5 6. ♔e5 ♖a5 7. ♔d6+− Schwarz - Paulsen, Nuernberg 1883

8. 1. ♖g5! [1. ♖b5? ♔g6 2. ♔b6 ♔h6 3. ♔c6 ♘g6= Skorpik - Krsek, Svetla nad Sazavou 1994] **1... ♘h3** [1... ♘g6 2. ♖g4 ♔f5 3. h5+−] **2. ♖g8 ♘f4 3. ♔b6 ♘h5 4. ♖g4 ♘g7 5. ♔c6 ♘h5 6. ♔d5 ♘g7 7. ♔e4**+−

9. 1. ♔f1! [1. ♘e4? ♔f3 2. ♘g5 ♔g3 3. ♘e4 ♔f4 4. ♘f2 ♖d2−+ Schmitz - Bezold, Wuerzburg 1997] **1... ♔g3 2. ♔e1=**

10. 1... ♖d8! [1... ♖f6? 2. ♔h5=] **2. ♗g4 ♖h8 3. ♗h5 ♔f5 4. f7 ♔f4** 0:1 Gaprindashvili - Sargissian, Cala Galdana 1996

11. 1. ♖f7! e4 [1... ♔e6 2. ♖f6 ♔d7 3. g6 ♘g8 4. ♖f8+−] **2. ♖f6** [2. g6? ♔e6=] **2... ♔e5 3. ♖a6 ♘d5 4. g6 e3 5. ♔f3 e2 6. ♔f2**+− Nielsen - Borge, Copenhagen 1996

12. 1... g5! 2. fg hg 3. hg ♖g6 4. ♗a8 ♖g5 5. ♔h2 ♔f2−+ Anastasian - Hoang, Budapest 1999

13. 1... ♖e3! 2. ♔h5 ♔g7! 0:1, Timofeev - Gorchakov, 1914

14. 1... g4! 2. ♖g7 g3 3. fg e3! 0:1 Janowski - Rubinstein, St.Petersburg 1914

15. 1... ♗h4! 2. ♖a7 ♔g8 3. ♔e6 ♗g5 4. ♖a5 ♗h4 5. ♖a1 ♗g5= Olafsson - Larsen, Las Palmas 1974

16. 1. ♗f2! ♖g7 2. ♗g3! ♖e7 3. ♗h2= Pardic - Kahn, Budapest 1992

17. 1. f5! [1. ♘d1? ♔f5∓/−+ Guzdek - Lipska, Poland 1978] **1... gf 2. ♘g2! f6** [2... f4 3. ♘f4 ♔f5 4. ♘h5±] **3. ♘f4 ♔d7 4. ef ♖b5 5. ♘h5=**

18. 1. ♖g6! [1. ♖a5? ♔g3=] **1... a4 2. ♔e3 a3 3. ♔f4 a2 4. ♖g3 ♗e6 5. ♖h3 ♗h3 6. g3** mate, Noguera - Samochanov, URS 1974

19. 1... b5! 2. ab [2. cb ♖f4 3. ♔h3 ♖a4−+] **2... a4 3. ♗g4 a3** 0:1 Taimanov - Shamkovich, Leningrad 1960

20. 1. ♖d3!! [1. ♖a3?? ♘c3 (1... ♔b4?? 2. a7 ♔a3 3. a8♕+−) 2. ♖c3 ♔c3 3. a7 ♔c2 (3... ♔c2 4. a8♕ d1♕ 5. ♔e3 ♕g1 6. ♔e2 ♕h2 7. ♕c6 ♔b2 8. ♕b5 ♔c2 9. ♕g5 ♕h6= Marin - Minasian Art, 1992); 1. a7?? ♔b3 2. a8♕ ♘c3−+] **1... ♘f4** [1... ♘c3 2. ♔e3 (2. ♖c3?? ♔c3 3. a7 ♔c2 4. a8♕ d1♕ 5. ♔e3 ♕d2 6. ♔e4 ♕g2−+) 2... d1♕ 3. ♖d1 ♘d1 4. ♔d2+−] **2. ♔e3 ♘d3 3. ♔d2**+−

21. 1... ♗h3! [1... f2? 2. ♖f6 ♔e3 3. h5 ♗e2 4. ♖f2 ♔f2 5. h6 ♗d3 6. a4 ♔f3 7. a5 ♔f4 8. a6 ♔g5 9. a7 ♗e4 10. h7+−] **2. ♖g1** [2. ♖f6 ♗f5 3.

♖c6 f2 4. ♖c1 ♗h3 5. h5 ♔f5!=] **2... f2 3. ♖c1=** Petrosian - Spassky, Moscow 1969

22. 1... ♗a3! 2. ♖a6 ♗b2 3. ♔c5 ♗a3!! 0:1 Baird - Teichmann, Leipzig 1894

23. 1... ♖d7! (1/2 :1/2 Shakhnovich - Goldstein, 1946; 1... ♖c2 2. ♔d6+–) **2. ♗g4 ♖b7!! 3. cb ♔b7=**

24. 1. b5! ab [1... ♘b5 2. ♖e5+–] **2. ♖a1 h4 3. gh gh 4. ♖a8 b4 5. ♖a4 ♔c7 6. ♔e2 ♔c6 7. ♖a8 ♘f5 8. ♔d3 ♔d7 9. ♖b8 ♔c7 10. ♖f8 ♔d6 11. ♖f7 b6 12. h3 ♘h6 13. ♖f4 ♘f5 14. ♔e2 ♔e7 15. ♔f3 ♔f7 16. ♔g4** [16. ♖g4 ♔f6 17. ♔e2 ♘g3 18. ♔d3 ♘f5 19. ♖g8 b5 20. ♖f8±] **16... ♔g6 17. ♖f5! ef 18. ♔h4**+– Matanovic - Larsen, Portoroz 1958

25. 1... ♗e7! 2. ♔e1 ♗h4 3. ♔f1 ♗f2!–+ 0:1 Suetin - Dzindzichashvili, URS 1972

26. 1. g6! [1. ♔h3? ♗g4 1/2 :1/2, Tseshkovsky - Alburt, URS 1976] **1... ♔h6 2. g7! ♔g7 3. ♔g5 ♗g4 4. ♖e7 ♔f8 5. ♔f6 ♔g8 6. ♖a7! e3 7. ♖e7 e2 8. ♔g6 ♔f8 9. ♖e5**+–

27. 1. ♖h6! [1. ♔d4? ♘h3!= Sukhareva - Kosteniuk, Kolontaevo 1998] **1... ♘g6 2. ♔d6 ♘h8 3. ♔e7 ♘f7 4. ♖h7 ♔h7 5. ♔f7 ♔h8 6. ♔g6 ♔g8 7. ♔h6 ♔h8 8. g6 ♔g8 9. g7**+–

28. 1. ♖d5!! e4 [1... f2 2. ♖d1 e4 3. ♔c2! ♗f4 4. ♖h1+–] **2. ♖f5! ♗g3 3. g5 ♔d7 4. g6 ♔e6 5. g7** 1:0 Alekhin - Tartakower, Vienna 1922

29. 1. ♖h6! [1. ♖g5? ♘f4 2. ♖g8 ♘e6 3. ♖g6 ♘f4= Duz-Hotimirsky - Allakhverdian, Yerevan 1938] **1... ♘e5** [1... ♘e7 2. ♖e6 ♘d5 3. g5 ♘f4 4. ♖e4 ♘g6 5. ♔e2+–] **2. g5 ♘f7 3. ♖h5!!** [3. ♖g6? ♔g4=] **3... ♘e5** [3... ♔g4 4. g6!] **4. g6 ♘g6 5. ♖g5**+–

30. 1. ♖e8! [1. ♖a8 c2 2. g6 ♔h6 3. ♖a1 ♗f8=] **1... d3** [1... ♗h8 2. g6 ♔g7 3. ♖c8+–; 1... c2 2. g6 ♔h6 3. ♖e2+–] **2. g6 ♔h6 3. ♖e3 ♗d4 4. ♖d3 c2 5. ♖h3 ♔g7 6. ♖h7**+– Botvinnik - Zjuidema, Amsterdam 1966

31. 1... b4! 2. ab [2. ♔d3 bc 3. bc ♖b8! 4. f4 ♖b3 5. ♗f8 ♔d7 6. ♗g7 ♖a3∓] **2... ♖c3!! 3. ♔d2** [3. bc a3–+] **3... ♖b3 4. ♔c2 ♖b4 5. f3 ♖b3 6. ♔c1 ♖f3–+** Saemisch - Spielmann, Berlin 1926

32. 1. ♘f7! (1:0, Botvinnik M - Tal, Moscow,1960; 1. b7?? ♖b3 2. ♘f7 ♔h7 3. ♘d8 a5 4. d6 a4 5. d7 a3 6. ♘c6 a2–+) **1... ♔g7 2. b7 ♖b3 3. ♘d8 a5** [3... ♔f8 4. h5! ♔e8 5. h6 ♔d8 6. h7+–] **4. d6 a4 5. d7 a3 6. ♘e6**+–

33. 1... ♖g5 2. ♔g3 ♖h5! 3. f4 [3. ♘f6 ♖f5–+; 3. ♘h2 ♖h2 4. ♔h2 ♔f3–+; 3. ♘f2 ♖f5–+; 3. ♔g2 ♖f5 4. ♘h2 ♖g5 5. ♔h3 ♖h5 6. ♔g2 ♖h2 7. ♔h2 ♔f3–+] **3... e4! 4. ♘f6 e3!! 5. ♘h5** [5. ♘g4 ♔d2 6. ♘e3 ♔e3 7. ♔g4 ♖h1 8. f5 ♖f1 9. ♔g5 ♔e4 10. f6 ♔e5–+] **5... ♔d2–+** Oganjan - Lagunov, URS 1986

34. 1. ♖g5! ♘g2 [1... ♔h1 2. ♖h5 h2 3. ♖d5+–] **2. ♖g4! ♔h1** [2... ♘e3 3. ♔e3 ♔h1 4. ♔f3! h2 5. ♖e4 ♔g1 6. ♖e1 Mate; 2... ♘e1 3. ♔e1 ♔h1 4. ♔f2 h2 5. ♔g3 ♔g1 6. ♔h3 ♔h1 7. ♖a4 ♔g1 8. ♖a1+–] **3. ♔g3 ♘e3** [3... ♘e1 4. ♖e4 ♘g2 (4... ♘d3 5. ♖d4+–; 4... ♘c2 5. ♖e2+–) 5. ♖b4+–; 3... h2 4. ♖c4+–; 3... ♔g1 4. ♔h3+–] **4. ♖e4 ♘f1** [4... ♘f5 5.

♔h3 ♔g1 6. ♖g4 ♔h1 7. ♖f4 ♘e3 8. ♖f3+ -] **5. ♔f2 ♘d2** [5... h2 6. ♖e2+–] **6. ♖e2! ♘f1 7. ♖e1!** [7. ♔f1 h2=] **7... ♔h2 8. ♔f1 ♔h1 9. ♔f2 ♔h2 10. ♖e3**+– Jelling - Jepsen, Bellinge 1991

9. ROOK AGAINST PAWNS (PAWN)

1. 1. ♖g5 a4 2. ♔g7 a3 3. ♖g3 a2 4. ♖a3+–

2. 1... ♔a3! [1... ♔b1? 2. ♔b3 a1♘ 3. ♔c3+–] **2. ♖h1 ♔b2 3. ♔b4 a1♕=** Landenbergue - Casagrande, Biel 1996

3. 1... ♖a6 2. ♔g7 ♔g5 3. h7 ♖a7 4. ♔g8 ♔g6 5. h8♘ ♔f6–+ Rufener - Nemet, Bern 1994

4. 1. ♖c3! ♔b2 2. ♖c6 b5 3. ♖c5 a4 [3... b4 4. ♖a5 b3 5. ♖c5 ♔a1 6. ♔c3 b2 7. ♖a5 ♔b1 8. ♖b5 ♔a1 9. ♔c2+–] **4. ♖b5 ♔c2 5. ♖a5 ♔b3 6. ♔d3 a3 7. ♖b5 ♔a4 8. ♖b8 a2 9. ♔c2**+– Variation from the game, Salwe - Farni, 1906

5. 1. ♔b8 ♖d1 2. d6 ♖d6 3. ♔c7+– Khasin - Geller, 1954

6. 1. ♖e1! ♔f3 [1... ♔d3 2. ♖d1 ♔c4 3. ♔c7 d4 4. ♔d6 d3 5. ♔e5+–] **2. ♖d1 ♔e4 3. ♔c7 d4 4. ♔d6 d3 5. ♔c5 ♔e3 6. ♔c4 d2 7. ♔c3**+– Kopaev, 1958

7. 1. ♖h6! f1♕ 2. ♖g6= Hanukov - Revenko, 1961

8. 1. ♖e4! [or 1. ♖e2!] **1... g3** [1... ♔f3 2. ♖a4 g3 (2... ♔g3 3. ♔e2 f3 4. ♔f1+–) 3. ♔e1 g2 4. ♖a3+–] **2. ♖f4 ♔g1 3. ♔e2 g2 4. ♖g4 ♔h1 5. ♔f2**+– Mortensen - Hillarp, Kopenhagen 1997

9. 1. ♖a3! [1. ab? ♔a1 2. b6 a4 3. b7 a3 4. b8♕ a2=] **1... ♔a3** [1... b4 2. ♖g3 b3 3. ♖g5 ♔a3 4. ♖a5+–] **2. ab ♔a2 3. b6 a4 4. b7 a3 5. b8♕**+–

10. 1. ♖g8! f4 2. ♖g7 f3 3. ♔h2! f2 4. ♔g2 g3 5. ♖g8+– or 5. ♖g6+– Variation from the game, Mezon - Paulsen, Vienna 1882

11. 1... ♖h1!= [1... ♔f3? 2. b6 ♔e4 3. a6 ♖h1 4. a7 ♖a1 5. ♔b3+– Lorsheid - Kaiser, Augsburg (Geermany) 1984] **2. a6** [2. b6 ♖b1=] **2... ♖a1 3. ♔b4 ♔f3 4. ♔c4 ♔e4 5. ♔c5 ♔d3 6. ♔b6 ♔c4=**

12. 1. ♖g2! [1. ♔c6? h5 2. ♔d5 h4= 3. ♔e4 h3 4. ♔e3 (4. ♖a2 ♔g3 5. ♖a3 ♔g2 6. ♔f4 h2 7. ♖a2 ♔h3!=) 4... ♔g3 5. ♖e1 h2 6. ♔e2 ♔g2 7. ♖h1 ♔h1 8. ♔f1= Fries Nielsen - Plachetka, Rimavska Sobota, 1991; 1. ♖e8? h5 2. ♖g8 ♔f3 3. ♖h8 ♔g4 4. ♔c6 h4 5. ♔d5 h3 6. ♔e4 ♔g3 7. ♔e3 ♔g2! (7... h2 8. ♖g8 ♔h3 9. ♔f2 h1♘ 10. ♔f3 ♔h2 11. ♖g7+–) 8. ♖g8 ♔f1!=] **1... ♔f5 2. ♖h2 ♔g5 3. ♔c6 h5 4. ♔d5 ♔g4 5. ♔e4 h4 6. ♖g2 ♔h3 7. ♖g8 ♔h2 8. ♔f3**+–

13. 1... ♔e4! [1... ♔f4? 2. ♔d4 ♔f3 3. ♖f8 ♔g2 4. ♔e3 h3 5. ♖h8 ♔h2 6. ♖g8 g2 7. ♔f2 ♔h1 8. ♖g7 h2 9. ♖g2 1/2:1/2, Penrouse - Perkins, England, 1972] **2. ♖g4 ♔f3 3. ♖h4 g2 4. ♖h3 ♔f4 5. ♖h4 ♔f5 6. ♖h5 ♔f6 7. ♖h6 ♔g7**–+

14. 1. ♖g2! ♔h3 2. ♖g8 h4 3. ♔c6 ♔h2 4. ♔d5 h3 5. ♔e4 ♔h1 6. ♔f3 h2 7. ♖a8+– Maljutin - Shipov, Minsk 1993

15. 1... ♖h1! [or 1... ♖h2; or 1... ♖h3] **2. b7** [2. ♔b7 ♔d6 3. ♔a7 ♔c6

0:1,Murrey - Dorfman, France 1994; 4. b5 ♔b5 5. b7 ♖a1 6. ♔b8 ♔b6−+] **2... ♔c6 3. b8♘ ♔c7 4. ♔a7 ♖a1 5. ♘a6 ♔c6−+**

16. 1... ♖h1! 2. g6 [2. ♔g6 ♔d7 3. ♔h7 ♔e6 4. g6 ♖g1=] **2... ♖h5!=** Variation from the game, Dreev - Moskalenko, Lvov 1985; 2... ♖h6? 3. g7 ♖h5 4. ♔f4 ♖h4 5. ♔f3 ♖h3 6. ♔g2+−

17. 1... ♖c7 2. ♔g8 ♖c8 3. ♔g7 ♖h8!! 4. ♔h8 [4. h3 ♔e7 5. h4 ♔e6 (or 5... ♔e8) 6. h5 ♔e7 7. h6 ♔e8 8. ♔f6 ♖h7 9. ♔g6 ♖h8 (or 9... ♖f7−+) 10. ♔g7 ♖f8 11. h7 ♖h8! 12. ♔h8 ♔f7−+] **4... ♔f7 5. b4 ab−+** Pachman - Wlling, England 1973

18. 1. ♔g3! [1. f5? ♔h7 0-1, Kovalevskaya - Zhu Chen, Moscow 1994 Olympiad 2. ♔f3 (2. ♔h5 ♖h1 3. ♔g4 ♖f1−+; 2. ♔g3 ♖f1 3. ♔g4 ♖f2−+) 2... ♖g1 3. ♔f4 ♖g2 4. f6 ♔g6 5. h7 ♖h2−+] **1... ♖g1 2. ♔h3 ♔f5 3. ♔h2 ♖a1 4. ♔g2!** [4. ♔g3? ♖f1−+] **4... ♖b1 5. ♔f2!** [5. ♔g3? ♖f1−+] **5... ♖b3 6. ♔g2 ♖a3 7. ♔f2 ♖h3 8. ♔g2 ♖h4 9. ♔g3 ♖g4 10. ♔h3! ♖g1 11. ♔h2! ♖a1 12. ♔g2!=**

10. ROOK ENDINGS

1. 1... ♔g6! 2. ♖b6 ♔h5! 3. b5 ♖c2 4. ♔f1 ab 5. ♖b5 ♔g6 6. ♖b6 ♔g7 7. ♖b7 1/2:1/2, Huebner - Nogueiras, Barcelona 1989

2. 1. ♖c7! [1. ♔c3? ♔c6=; 1. b5? ♔c5 2. ♖c7 ♔b6 3. ♖c8 ♖g2=] **1... ♖b8 2. b5!** [2. ♔b3? ♔d6 3. ♖h7 ♔c6 4. ♔c4 ♔b6=] **2... ♔d6 3. b6!**+− Paunovic - Kurcubic, Ulcinj 1998

3. 1. ♖g2! [1. ♖h3? ♖g4 2. ♔c1 ♖g1 3. ♔b2 ♔d2 4. ♖h8 e2−+ Cordy - Lutskan, Szombathely 1993] **1... ♖a4 2. ♖d2 ed=**

4. 1... ♖a4!= [1... ♔c7? 2. b5+−] **2. ♖f7** [2. ♖c6 ♖b4!] **2.... ♔b8 3. ♖f4 ♔b7 4. ♖d4 ♔c7 5. ♖g4 ♔b7 6. ♖g7 ♔b8 7.♔c6** [7. b5 cb 8. ♔b6 ♖c4! 9. ♖g8 ♖c8=] **7... ♖b4 8. c5 ♖c4!** 1/2-1/2, Kruppa - Khenkin, Minsk 1990

5. 1... e2! [1... ♔f5? 2. ♔g3 ♔e4 3. ♔g2 ♖g6 4. ♔f1 ♔f3 (Uhlmann - Gulko, Niksic 1978) 5. ♖b2! ♖a6 6. ♖f2 ef=] **2. ♖e1 ♖e3 3. ♔g4 ♔e5 4. ♔h4 ♔f4 5. ♔h5 ♔f3 6. ♔h4 ♔f2−+**

6. 1. b5 cb 2. ♔b4+− Alekhin - Spielman, New York 1927

7. 1. ♖a8!+− **♖h7 2. ♖a6 ♔f7 3. ♖a7 ♔g8 4. ♖h7 ♔h7 5. ♔f5**+− Hodgson - Masserey, Horgen 1995

8. 1... ♖e8! [1... ♖c8? 2. ♔b3 ♖b8 3. ♔a4 ♖c8 4. ♔b5 ♖b8 5. ♔a6 ♖c8 6. ♖e4 ♖a8 7. ♔b7 ♖a4 8. ♔b6 ♖b4 9. ♔a5 ♖b1 10. c5 ♖c1 11. ♔b6 ♖b1 12. ♔c7 ♖c1 13. c6 ♔f6 14. ♔d7 ♖d1 15. ♔c8 ♖c1 16. c7 ♔f5 17. ♖b4+− Isupov - Zaitsev, Moscow 1994] **2. ♖d1 ♔e7 3. ♔b3 ♖d8 4. ♖h1** [4. ♖d8 ♔d8 5. ♔b4 ♔c8!=] **4... ♔d6 5. ♖h6 ♔c5 6. ♖h5 ♔c6=**

9. 1... ♔e4! [1... ♔g4? 2. b7 f5 3. b8♕ ♖b8 4. ♖b8 f4 5. ♔d5 f3 6. ♔e4 f2 7. ♖f8 ♔g3 8. ♔e3+− Alekhin - Bogoljubow, Germany/Netherlands 1929] **2. b7 f5 3. b8♕ ♖b8 4. ♖b8 f4 5. ♔c5 f3 6. ♖f8 ♔e3 7. ♔c4 f2 8. ♔c3 ♔e2 9. ♖e8 ♔d1=**

10. 1. ♖g7! [1. ♔b5? ♔d7 2. ♔b6 ♔c8 3. ♖g6 ♖f8 4. ♖e6 ♖h8 5. ♔c6 ♖g8= Grabczewski - Szapiro, Poland 1955] **1... ♔d6 2. ♔b5 ♖c8 3. ♔b6 ♔d5 4. ♔b7**+–

11. 1... ♖a3!! [1... ♖h3 2. ♖g4 ♖h1 3. ♖g6 ♔d7 4. ♖h6 h3 (4... ♔e7 5. ♔d3 h3 6. ♔e2 h2 7. ♔f2=) 5. ♔c3 ♔e7 6. ♔b2 ♔f7 7. ♖a6!=] **2. ♔b4** [2. ♖e4 g3–+] **2... ♖h3 3. ♖g4 ♔d5 4. ♖g5 ♔e4 5. ♖h5 ♖h1 6. ♔c3 h3 7. ♖h8 ♔f4 8. ♔c2 ♔g3 9. ♖g8 ♔h2 10. ♔d2 ♖g1–+** Gurevich - Novikov, Antwerpen 1995

12. 1... ♖g5! [1... ♖c5? 2. ♔d6 ♖c4 3. ♖b7 b4 4. ♔d5= Etzold - Burmeister, Germany 1994] **2. ♖h1 ♔e4** [or 2... ♔e3] **3. ♖h4 ♔d3 4. ♖h3 ♔c4 5. ♖h4 ♔b3 6. ♖h3 ♔a4 7. ♖h1 b4 8. ♖a1 ♔b3 9. ♖b1 ♔c3 10. ♖c1 ♔b2 11. ♖h1 b3 12. ♔f6 ♖a5–+**

13. 1. ♖e7! ♖e4 2. e6! ♖e6 3. ♖e6 fe 4. h3! ♔f7 5. ♔h6 ♔f6 6. g4+– Stean - Hartston, Brighton 1972

14. 1... ♖f6! [1... ♖b5 2. ♔f3 ♖b2 3. ♔e4 ♖f2 4. ♖c7 ♖b2 5. b7+– Bronstein - Romanishin, Yerevan 1975] **2. ♔f1 ♖e6=**

15. 1. ♖d5! [1. ♖c5? ♔d3 2. ♔c1 ♖h1 3. ♔b2 ♔d2–+] **1... ♖h1 2. ♔e2 ♖h2 3. ♔d1!** [3. ♔e1? ♔d3 4. ♖d7 ♖h1 5. ♔f2 ♖d1 6. ♖d5 ♔c2–+] **3... ♔d3 4. ♔c1!** [4. ♔e1? ♖h1 5. ♔f2 ♖d1 6. ♖d8 ♔c2–+] **4... ♖h1 5. ♔b2 ♖e1** [5... ♖d1 6. ♖h5=] **6. ♖d8 ♖e4 7. ♔c1 ♔e2 8. ♔c2=** Dreev - Beliavsky, USSR (ch) 1989

16. 1. ♖g6! [1. ♖b6? ♔g3 2. ♖b3 ♔h2 3. ♖b4 ♖g2 4. ♖c4 g4 5. ♖c8 ♖g1 6. ♔e2 g3–+ Ulibin - Bashkov, Cheliabinsk 1993] **1... ♔f4** [1... ♔h4 2. ♔g1 g4 3. ♖f6 ♔h3 4. ♖f1=] **2. ♔g1 g4 3. ♖f6 ♔g3 4. ♖f1=**

17. 1. g6 [1. f6? ♖a7!=] **1... ♔f6 2. ♖f8 ♔e5 3. f6!** [3. ♖f7? ♖a1= 4. ♖g7?? ♔f4–+; 3. ♔g5? ♖a1 4. ♖e8 ♔d6 5. ♖e4 ♖g1 6. ♖g4 ♖f1 7. ♖f4 ♖g1=] **3... ♖f6 4. ♖f7!** [4. ♖g8? ♖f1=] **4... ♖f5** [4... ♔e6 5. ♖g7 ♖f1 6. ♖a7+– Bayer - Polasek, Luksemburg 1986] **5. ♔g4 ♖f6 6. ♔g5**+–

18. 1. ♖g6! [1. ♖g3? ♖a8 2. ♔e7 ♖a7 3. ♔f6 ♖a6 4. ♔f5 ♖a5 5. ♔g6 ♖a6 6. ♔h5 ♖a5 7. ♔h6 ♖a6 8. ♔h5 ♖a5 9. ♔g6 ♖a6 10. ♔f5 ♖a5 11. ♔e4 ♖a4 12. ♔d5 ♖a5 13. ♔c6 ♖a8 14. ♖e3 ♖f8= Drimer - Doda, Wijk aan Zee 1970] **1... ♖a8** [1... ♔h7 2. ♖f6 ♖a8 3. ♔e7 ♖a7 4. ♔d6 ♖a6 5. ♔e5 ♖a5 6. ♔d4 ♖a4 7. ♔c5 ♖a5 8. ♔b4+–] **2. ♔e7 ♖a7 3. ♔f6 ♖a6 4. ♔e5** [or 4. ♔f5] **4... ♖a5 5. ♔f4 ♖a8** [5... ♖a4 6. ♔g5 ♖a5 7. ♔h6 ♖a8 8. ♖e6+–] **6. ♔g5 ♔h7 7. ♖a6! ♖b8 8. ♔f6 ♔h6 9. ♖d6 ♖a8 10. ♖d1 ♖a6 11. ♔e7 ♖a7 12. ♖d7**+–

11. ENDINGS WITH FOUR ROOKS

1. 1... g3 2. fg ♖c1 3. ♔h2 ♖ff1 4. g4 h4 5. g3 ♖h1 6. ♔g2 h3 7. ♔f3 h2? [7... ♖hf1 8. ♔e3 ♖ce1 9. ♔d3 ♖d1–+] **8. ♖h2?** [8. ♔g2 ♖cg1 9. ♔h3=] **8... ♖h2 9. ♖d5 ♖c3 10. ♔e4 ♖b2 11. b5 ab 12. ab ♖cb3** 0:1, Wade - Abrahams, Nottingham 1946

2. 1. g4! ♖e8 2. ♔g2 ♔g7 3. ♔g3 ♖ee7 4. ♖ca1 h6 5. h4 ♖bc7 6.

♖1a5 [6. ♖1a2!] **6... ♖b7 7. ♖a2 g5 8. ♖2a5 f6 9. h5 ♔f7 10. ♖c6 ♖ec7 11. ♖d6 ♖b6** [11... ♖d7 12. ♖d7 ♖d7 13. f3+–; 11... ♖b1 12. ♔g2 ♖cc1 13. ♖a7 ♔e8 14. ♖e6 with the idea ♖e4] **12. ♖a7 ♖a7 13. ♖b6 ♖a1 14. ♔g2+–**

3. 1. g6! ♖g7 2. f6! [2. ♖g7 ♔g7 3. ♖h7 ♔g8 4. ♖f7 ♖f4 with counter-play] **2... ♖7g6 3. ♖h8 ♖g8 4. ♖c1+–** Serper - Mestel, Hastings 1990

4. 1... ♖h8! 2. ♖b3 [2. fg ♖g8 3. ♔f3 ♖f8 4. ♔e3 ♖f4∓] **2... ♖h2! 3. ♖d2 ♖d4 4. ♖e2 c6 5. ♖c3** [5. fg ♔f6 41. ♔f2] **5... g3! 6. ♖d3 ♖h1 7. f4 ♖f1! 8. f5 ♔f6 9. c3 ♖d3 10. ♔d3 d5! 11. b3 c4 12. bc bc 13. ♔e3 ♖a1 14. ♔f3 ♖a3–+** Kan - Capablanca, Moscow 1936

5. 1... ♖c8! [or 1... ♖c6] **2. ♔d2** [2. ♔f2 e1♕ (or 2... e1♖; or 2... e1♗; or 2... e1♘) 3. ♖e1 ♖f8–+] **2... ♖ec6 3. ♔e2** [3. ♖b1 ♖c2 4. ♔e1 ♖f8–+; 3. ♖e7 ♖c2 4. ♔e1 ♖c1 5. ♔f2 ♖f8 6. ♔g2 ♖ff1–+] **3... ♖c2 4. ♔f3** [4. ♔f1 ♖f8 5. ♔e1 ♖c1–+] **4... ♖e8 5. ♔f4 ♖e3! 6. ♖f1 ♖g2–+** Winter - Sultan-Khan, England 1929

6. 42. b6! ♖b6 [42... cb 43. ♖c1 ♖bc2 44. ♖c2 ♖c2 45. ♖g4!+–] **43. ♖hg4 ♖b8 44. ♖g7 ♔h8 45. ♖7g6+–** Petrosian - Gligoric, Bled 1959

12. QUEEN ENDINGS

1. 1... ♕c6 2. ♔a7 ♔h1–+ Grigorian - Bronstein, Vilnius 1975 Zt

2. 1... ♕c6! 2. ♔f5 [2. ♕c6=] **2... ♕e4 3. ♔e4=** Duer - Barbero, Klagenfurt 1992

3. 1. ♔f7!!+– Alburt - Koc, USR 1974; 1. fe?? ♕g6 2. ♔e5 ♕e4 3. ♔e4 ♔g5 4. ♔d3 h5 5. e4 h4 6. gh ♔h4–+

4. 1. g7 ♕e3 2. ♔h7 ♕d3 3. ♔h8 ♕c3 4. ♕c4!!+– Pihailic - Ivanka, Subotica 1976

5. 1... ♕f7 2. ♕g6 [2. ♔g5 ♕d5 3. ♔f6 ♕d6=] **2... ♔h8! 3. ♔g5** [3. ♔h6 ♕f8 4. ♔h5 ♕f7!=] **3... ♕f4=** Atanasov - Spiridonov, Ruse 1978

6. 1... ♔c3! [1... ♕e4? 2. ♕a6 ♔e3 3. ♕a3 ♔f4 4. ♕f8 = Gundlach - Meier, Germany 1996] **2. ♕g7 ♔b3! 3. ♕g8 ♔a3!–+**

7. 1... f4! (0:1, Topalov - Kasparov, 1999 Linares) **2. ♔f4 ♔d3!–+**

8. 1... ♔f3! 2. ♕h5 ♔g3! 3. ♕e2 [3. ♕g5 ♔h3–+] **3... a1♕ 4. ♕f1 ♕d4 5. ♔h1 ♕h4–+** Lublinskiy - Shumilin, Moscow 1939

9. 1. ♕a6! ♔b2 [1... ♔b3 2. ♕d3+–; 1... ♔b1 2. ♕d3+–] **2. ♕b5 ♔a1 3. ♕a4** (1-0, Orlov - Novik, St. Petersburg 1992) **3... ♔b1 4. ♕b3 ♔a1** [4... ♔c1 5. ♕e3+–] **5. ♕a3 ♔b1 6. ♕d3+–**

10. 1. ♕c6!! [1. ♕a5?? ♕d6 2. ♕b6 ♔a8!! 3. ♔b5 ♕b4=] **1... ♕b4** [1... ♕d3 2. ♕b5+–] **2. ♕d7!+–** (Azmayparashvili - Ye J., Beijing 1988; 2. ♕d5? ♕e7±)

11. 1. ♔a3!! [1. ♔a1? a6!–+] **1... a6** [1... ♔h6 2. ♕c1 (or 2. ♕d2) 2... ♔h7 3. ♕b1 (or 3. ♕c2) 3... a6 4. ♕c2=] **2. ♕b1!=** Gottschall - Neumann, 1882

12. 1... ♕g4! 2. ♔h2 ♕h5 3. ♔g2 [3. ♔g3 ♕g4!=] **3... ♕g4 4. ♔f1 ♕a4=** Keres - Kholmov, Moscow 1948 Ch URS

13. 1... ♔a5!! [or 1... ♔b5] **2. b7 ♔a6 3. b8♕** [3. b8♘ ♔b5= Podgajec - Klovan, Ybbs 1969] **3... ♕e6 4. ♔g7 ♕h6 5. ♔g8 ♕h8=**

14. 1. f6! ♔h7 [1... gf 2. ♔g6+–] **2. f7!** [2. fg? ♕f7!= Scherbakov - Arlazarov, USR 1972; or 2. ♕f5 ♕f5 3. gf gf 4. ♔g4 ♔g7 5. ♔f4 ♔f7 6. ♔e4 ♔e7 7. ♔d5 ♔d7 8. h5+–] **2... ♕e5 3. g5!** [3. ♕e5?? g6 mate; 3. ♕f5?? g6 mate] **3... ♕e6 4. f8♘+–**

15. 1. ♕d5!! ♕b4 [1... ♕g6 2. ♔f4 ♔h2 3. ♕e5! ♕d3 4. b5+–; 1... ♕g3 2. b5! (2. ♔f5 ♔g1 3. ♕d4 ♔h1 4. ♕e4 ♔g1 5. ♕g4 ♔h1!=) 2... ♕g6 3. ♔f4 ♔h2 4. ♕e5 ♕g3 5. ♔e4 ♔h1 6. ♕h5 ♔g1 7. ♕d1 ♔f2 8. ♕d2 ♔g1 9. ♕e3 ♔h1 10. ♕f3+–] **2. ♔f3! ♔h2** [2... ♕c3 3. ♔f2+–; 2... ♕f8 3. ♔g3+–] **3. ♕h5 ♔g1 4. ♕g5+–** Neumann - NN, Wien 1887

16. 1. g5!! ♔g5 [1... fg 2. ♕c6+–; 1... ♔g6 2. ♕e8+–] **2. ♕g7 ♔f5** [2... ♔h5 3. ♕h8 ♔g5 4. a8♕+–] **3. ♕g4 ♔e5 4. ♕f4 ♔e6** [4... ♔d5 5. a8♕ ♕a8 6. ♕f3] **5. ♕e4+–** Frydmann - Gilg, Munich 1936

17. 1. f4!! [1. ♕g4 ♔f7 with the idea ♔e7=] **1... gf** [1... ♕d7 2. fe (2. fg+–) 2... fe 3. ♕e5 with the idea b5-b6, ♕c7+–] **2. ♕b7 ♔g6 3. ♕c8 f3 4. ♕g8 ♔h6 5. d8♕+–** Glek - Kishnev, Dortmund 1992; 5. d8♕ ♕f4 6. g3!+–

18. 1. f5!! ef 2. ♕e7 ♔a6 [2... ♔c6 3. gh! ♕h5 4. ♕e8! ♔c7 5. e6+–] **3. b4! cb 4. ab b5 5. e6!** [5. ♕d6? ♔b7 6. ♕d7 ♔b8 7. ♕b5 ♔c8 8. ♕e8 ♔c7 9. ♕e7 ♔c8 10. ♕e8 ♔c7 11. ♕e7 ♔c8 12. g5 f4 13. ♕e8 ♔c7 14. ♕e7 ♔c8 15. ♕c5 ♔b7 16. ♕d5 ♔b8 17. ♔a3 ♕g5 18. ♕d6 ♔c8 = Adorjan - Orso, Budapest 1977] **5... fe** [5... ♕e6 6. ♕e6 fe 7. gh+–] **6. ♕d7!+–**

13. QUEEN AGAINST TWO ROOKS

1. 1. f3! ♕g8 [1... ♕f3 2. ♖f7+–] **2. ♖de4 ♕b3 3. ♔f2 b5 4. g4 ♔f6 5. ♖4e6+–** Yandemirov - Filippov, Russia 1997

2. 1. ♖b6! ♕a4 2. ♖bb7 [or 2. ♖f7] **2... ♕a1 3. ♔h2 ♕a6** [3... ♕b2 4. ♖f7 b3 (4... ♔g6 5. ♖g7 ♔f5 6. f3! e5 7. d5 e4 8. f4+–; 4... h5 5. ♖g7 ♔h6 6. h4 ♕f2? 7. ♖h7 ♔g6 8. ♖bg7 ♔f5 9. ♖f7+–) 5. ♖g7 ♔h8 6. ♖gc7+–] **4. ♖f7 h5 5. ♖g7 ♔h6 6. h4 ♕d6 7. g3 ♕a6 8. ♖gf7 ♔g6 9. e4+–** with the idea 10.e5, 11.♖f6 mate, Kramer - Szabados, Amsterdam 1950

3. 1. a4! ♖ef8 2. ♕e6 ♖e8 3. ♕d6 ♔b7 4. ♕d7 ♔b8 5. a5 ♖d8 6. ♕f7 ♖df8 7. ♕h7 ba 8. ba a6 9. ♕e7 ♔c8 10. ♕e6 ♔d8 11. ♕a6 ♔e7 12. ♕b6 ♖b8 13. ♕c7 ♔f6 14. h4 ♖gf8 15. a6 ♖bc8 16. ♕d6 ♔g7 17. ♕d7 ♔h6 18. a7 ♖cd8 19. ♕e7 ♖a8 20. ♔g2 ♖ae8 21. ♕b7 ♖d8 22. ♕e4 ♖de8 23. ♕d5 ♖g8 24. f4 ♖d8 25. ♕g5 ♔h7 26. ♕e7 ♔h6 27. ♔f3 ♖a8 28. ♕b7 ♖ae8 29. ♕b6 ♖gf8 30. ♔g4 ♖f5 31. h5!+– Arakhamia - Portisch, Roquebrune 1998

4. 1. b5! ab 2. ♕g6! ♔g8?? [2... ♖g6=] **3. ♕e6+–** Saint Amant - Staunton, London 1843

5. 1. h7 ♖h5 [1... ♔g7 2. ♕d8+–; 1... ♖e8 2. ♕d7+–] **2. ♕d5**

♖e6 3. f4! f5 4. fe ♖h7 5. ♕d7 ♖e7 6. ♕f5 ♔e8 7. f4 ♔d8 8. e6+– Fischer - Bilek, Habana 1965

6. 1. h6! ♔e7 2. ♕g5 ♔f7 3. ♕f4 ♔e7 4. ♕d4 ♖f6 5. ♕e5 ♖e6 6. h7!+– Huebner - Ljubojevic, Tilburg 1978

7. 1. ♖a2! ♔f1 2. ♖f2 ♔e1 3. ♖e2= Yuferov S. - Ibragimov, St. Petersburg 1996

8. 1. b4 cb 2. c5 dc 3. ♕e5+– Shirov - Short, Yerevan 1996

9. 1... ♕f4! [1... ♕f3? 2. d6 e2 3. ♖e1 ♕f4 4. ♖d2+–] **2. ♔b1** [2. ♖e2 ♕c4 3. ♖c2 ♕a2 4. ♖e2 ♕c4 5. ♖c2 ♕a6!–+] **2... ♕f3 3. ♔c1 e2 4. ♖e1 ♕d5 5. ♖ee2 g5–+** [5... ♕a2?! 6. ♖h2 ♔g6 7. ♖hg2!∞] **6. b4 g4 7. ♖c5 ♕d4 8. a3 ♕a1 9. ♔d2 ♕b2 10. ♔e1 ♕a3–+** Markowski - Ivanov, Poland 1997

10. 1... ♕a1! 2. ♖ef2 ♕c3 3. ♔d1 d3 4. ♖f5 ♔g6 5. ♖a5 [5. ♖f6 ♔g5 6. ♖f7 ♕d4] **5... ♕d4! 6. ♖a6 ♔g5 7. ♖af6 ♕a1 8. ♔d2 ♕c3 9. ♔d1 dc 10. ♔c1 ♕d3!–+** Paoli - Damjanovic, Reggio Emilia 1966

11. 1. g4! fg [1... ♔h4 2. ♔h2 h5 3. ♖h6+–] **2. ♖h4!! gh** [2... ♔h4 3. ♖h6 mate] **3. ♖b5 ♕b5 4. ab+–** Mieses - NN, Metz 1935

12. 1... ♖c7! 2. f3□ ♖fd7 [2... e3? 3. ♔d3] **3. ♔e1 e3 4. ♔f1 ♖g7! 5. ♕a5 ♔h4 6. ♕e1 ♔h3 7. a4 ♖c1!–+** Merkulov - Karpenko, URS 1975

14. MULTI-PIECE ENDINGS

1. 1. ♘b1! ♖ae8 [1... e5? 2. de ♖e5 3. ♖f7 ♖e7 4. ♖g8!+–] **2. ♘d2 e5 3. de ♖e5 4. ♘f3 ♖e3 5. ♘g5 ♖g3 6. hg h6 7. ♘f7 ♔g7 8. ♘d6 ♖e7 9. ♘b7 ♘f6 10. ♘c5±** Lasker Em - Pillsbury, Paris 1900

2. 1. h4! h6 2. ♘h3! a5 3. f3 a4 4. ♖he1! [4. ♘f2 g5!] **4... a3 5. ♘f2 a2 6. ♘d3+– ♖a3 7. ♖a1 g5 8. hg hg 9. ♗g5 ♔f7 10. ♗f4 ♖b8 11. ♖ec1 ♗c6 12. ♖c3 ♖a5 13. ♖c2 ♖ba8 14. ♘c1+–** Karpov - Kasparov, London 1986

3. 1. ♖b1! b6 [1... a5 2. c3!] **2. b4 cb 3. ♖b4 a6 4. ♖c4 ♔f8 5. ♖c6 ♔e7 6. d4 ed 7. ♘d4 e5 8. ♘f5 ♔d8 9. g6 hg 10. ♖g6+–** Spielmann - Tarrasch, Kissingen 1928

4. 1. ♗a3! ♕a3 [1... ♕e8 2. ♕c7 ♔g8 (2... ♔h6 3. ♗e7 ♘g4 4. ♕f4 ♔g7 5. ♕g4 ♕e7 6. ♘f5+–) 3. ♗e7 ♘g4 4. ♕d7+–; 1... ♕d8 2. ♘h5 gh 3. ♕g5 ♔h8 4. e7 ♕e8 5. ♕f6 ♔g8 6. ♕f8+–] **2. ♘h5! gh** [2... ♔h6 3. ♘f6 ♕c1 4. ♔f2 ♕d2 5. ♔g3 ♕c3 6. ♔h4 ♕d4 7. ♘g4+–] **3. ♕g5 ♔f8 4. ♕f6 ♔g8 5. e7 ♕c1 6. ♔f2 ♕c2 7. ♔g3 ♕d3 8. ♔h4 ♕e4 9. ♔h5 ♕e2 10. ♔h4 ♕e4 11. g4 ♕e1 12. ♔h5** 1:0, Botvinnik - Capablanca, Netherlands 1938

5. 1... g5! 2. ♖e2 gf 3. gf ♖g8 4. ♖e1 ♖eg7 5. ♘e2 f5! 6. ef [6. e5 ♗e5! 7. fe ♘e5 8. ♔e3 f4! 9. ♘f4 ♖g3–+] **6... ♗f5 7. ♘e4 ♗e4 8. ♔e4 ♖e8 9. ♔f3 ♖f7 10. ♖dd1 ♖ef8 11. ♖f1 ♗f4 12. ♘f4 ♖f4 13. ♔g2 ♖f1 14. ♖f1 ♖f1 15. ♔f1 ♘h6 16. ♔e2 ♘f5 17. ♗f2 ♘d4 18. ♔d3 ♘b3–+** Faktor - Rubinstein, Lodz 1916

6. 1... ♖d2 2. ♘a4 ♖b2! 3. ♘b2 c3 4. ♖b6! [4. ♘c4 c2–+; 4. ♘d3 c4 5. ♖b6 cd–+] **4... c4!! 5. ♖b4 a5! 6. ♘a4 ab–+** Ortueta - Sanc, Madrid 1934

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Aquarium (0:07.46)
-2.68|d16 Black has a decisive advantage)
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